

ARCHITECTURAL ASSESSMENT OF THE ROUTE 141 CORRIDOR
ROUTE 100 TO U. S. 202
LEADING TO THE NEMOURS HISTORIC DISTRICT, THE BRECKS MILL HISTORIC
DISTRICT (HENRY CLAY VILLAGE) AND THE WELDIN HOUSE DETERMINATION'S
OF ELIGIBILITIES TO THE NATIONAL REGISTER OF HISTORIC PLACES
NEW CASTLE COUNTY, DELAWARE

DELDOT PROJECT 84-106-01 DELDOT ARCHAEOLOGY SERIES NO. 50
FHWA FEDERAL HIGHWAY PROJECT M-1153(6)

By

Priscilla M. Thompson

at THE HISTORY STORE
WILMINGTON, DE

Submitted To

U.S. DEPARTMENT OF TRANSPORTATION
Federal Highway Administration

and

DELAWARE DEPARTMENT OF STATE
Division of Historical and Cultural Affairs
Bureau of Archaeology and Historic Preservation

Prepared For

DELAWARE DEPARTMENT OF TRANSPORTATION
Division of Highways
Location and Environmental Studies Office

John T. Davis
Director
Division of Highways

1986

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

	Contributing	Non-Con-tributing
Buildings	70	12
Structures	04	00
Sites	04	00

The Henry Clay Village Historic District occupies an area slightly larger than one half square mile along the Brandywine River at the northwestern border of the city of Wilmington, Delaware. The river provided power for the mills along its banks, and the mills in turn provided employment for the people who lived in the village. The district is almost rural in appearance in contrast to the city and the highly developed suburban areas around it. The district's narrow Main Street follows the curve of the Brandywine and its other two principal streets, Breck's Lane and Rising Sun Lane, rise sharply from the bottom of the valley to the plateau along the Kennett Pike. There are no stores or industries operating in the district today, but a church and school are still active. The majority of the 82 buildings in the district are residential and include small houses built for mill workers and large mansions built for the mill owners. The typical worker's house was a small stone semi-detached house with gable roof. Many of these houses have now been altered to become a single house, but alterations have not destroyed their character or removed much of the original fabric. The larger houses of the mill owners and managers range from the simple early nineteenth century house built by Charles I. du Pont to the large early twentieth century houses built by Ernest du Pont and William Raskob. Much of the district is heavily wooded, and the nearby Brandywine is one of the region's main scenic attractions. The houses, sites, and structures that remain from the milling days of Henry Clay Village combine with the natural geography of the area to present a reasonably accurate picture of a nineteenth century industrial village.

A large portion of the Henry Clay Village Historic District (#1 through #40 on the accompanying map) was listed in the National Register under the name Breck's Mill area or Henry Clay Village, Rokeby, in 1971. The present nomination adds houses on Rising Sun Lane and Kennett Pike which have historically been considered to be a part of Henry Clay Village.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates

Builder/Architect

Statement of Significance (In one paragraph)

The Henry Clay Village Historic District is a revision of the Brecks Mill/Henry Clay District. The original nomination included open space where there are now modern buildings; it did not include all of the area now generally considered to be Henry Clay Village. Therefore, the present nomination realigns the boundaries and also includes an inventory. The present nomination includes the residences and other buildings that were originally part of an early-nineteenth-century industrial village located along the Brandywine River on the western border of Wilmington, Delaware. Residents of the village worked for the nearby mills, which had started as textile mills and eventually became a part of the original Du Pont black powder operation. The mill owners built the houses for their workers, Henry Clay Village, named for the proponent of "The American System". yet was not a planned company town; many villagers operated taverns, stores, and other small businesses. Although there have been many alterations to the houses over the years, this group of well-preserved early industrial workers' homes, mixed with a few mill-owners' residences and other buildings, is one of the few remaining examples of early industrial villages in America. It is also the only large group of extant workers' houses that remains from the early days of E. I. Du Pont de Nemours and Company. Therefore, the Henry Clay Village is significant under Criterion A because of its association with nineteenth century American industry and with the development of the Du Pont Company. The village also includes residences of various materials including wood, stone, and brick, that were built exclusively to house the industrial worker, as well as larger buildings that were homes of the mill owners and members of the du Pont family. A few of the buildings exhibit high architectural styles, but most are vernacular expressions of several popular styles and exhibit the construction skills of the industrial worker. Together they represent a distinguishable entity: the industrial village. Therefore Henry Clay Village is also significant under Criterion C.

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

Quadrangle scale _____

UMT References

A

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Zone Easting Northing

B

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Zone Easting Northing

C

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D

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E

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F

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G

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H

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Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title Priscilla M. Thompson

organization The History Store

date January 20 , 1986

street & number P.O. Box 207

telephone (302) 654-1727

city or town Wilmington

state Delaware 19899

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

Attest:

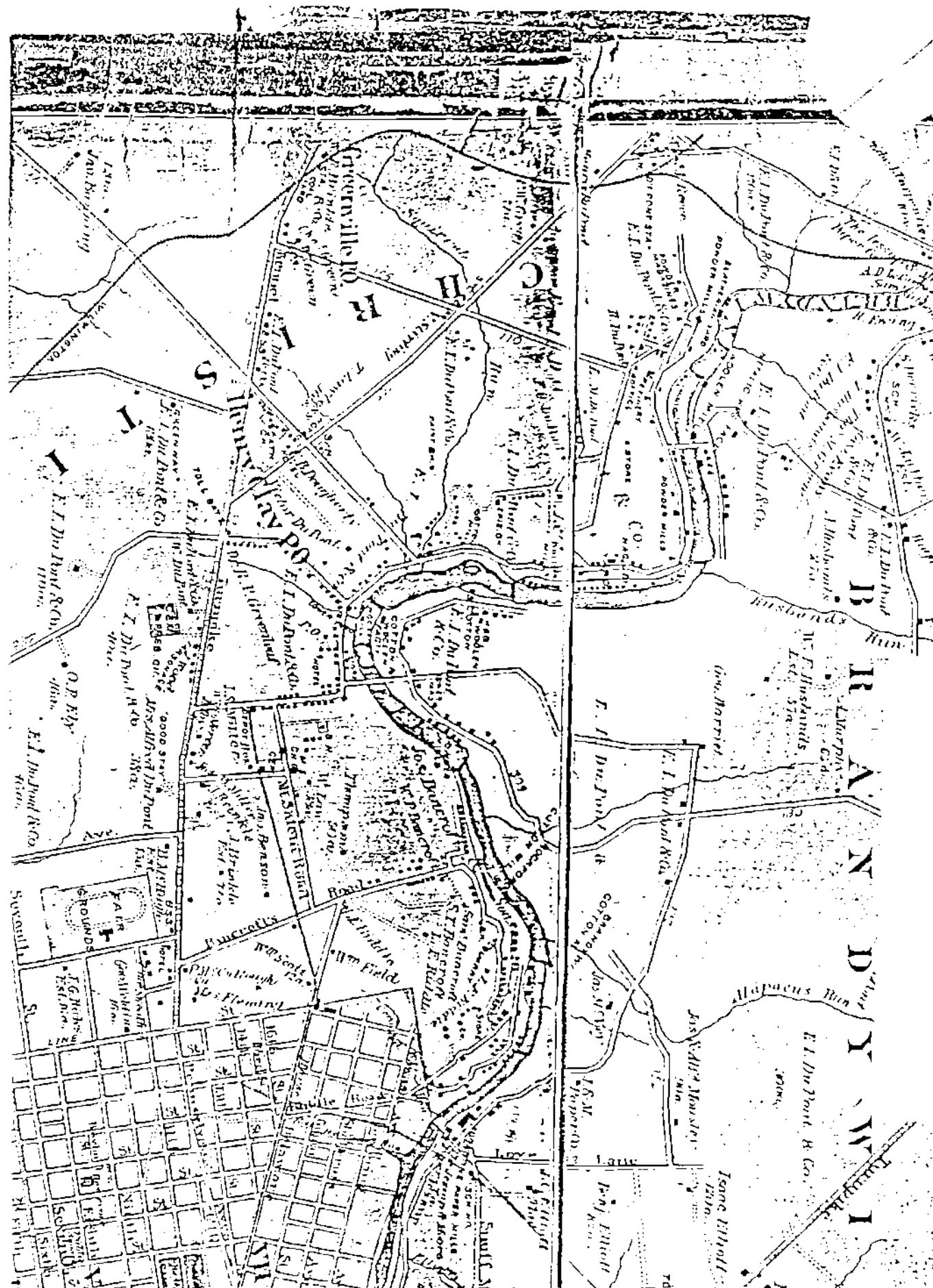
date _____

Chief of Registration

Xerox copy of section of
Heald map of 1820

Reference	
Meeting House	o
Manufactory	o
School House	o
Church	o
Work Shop	o

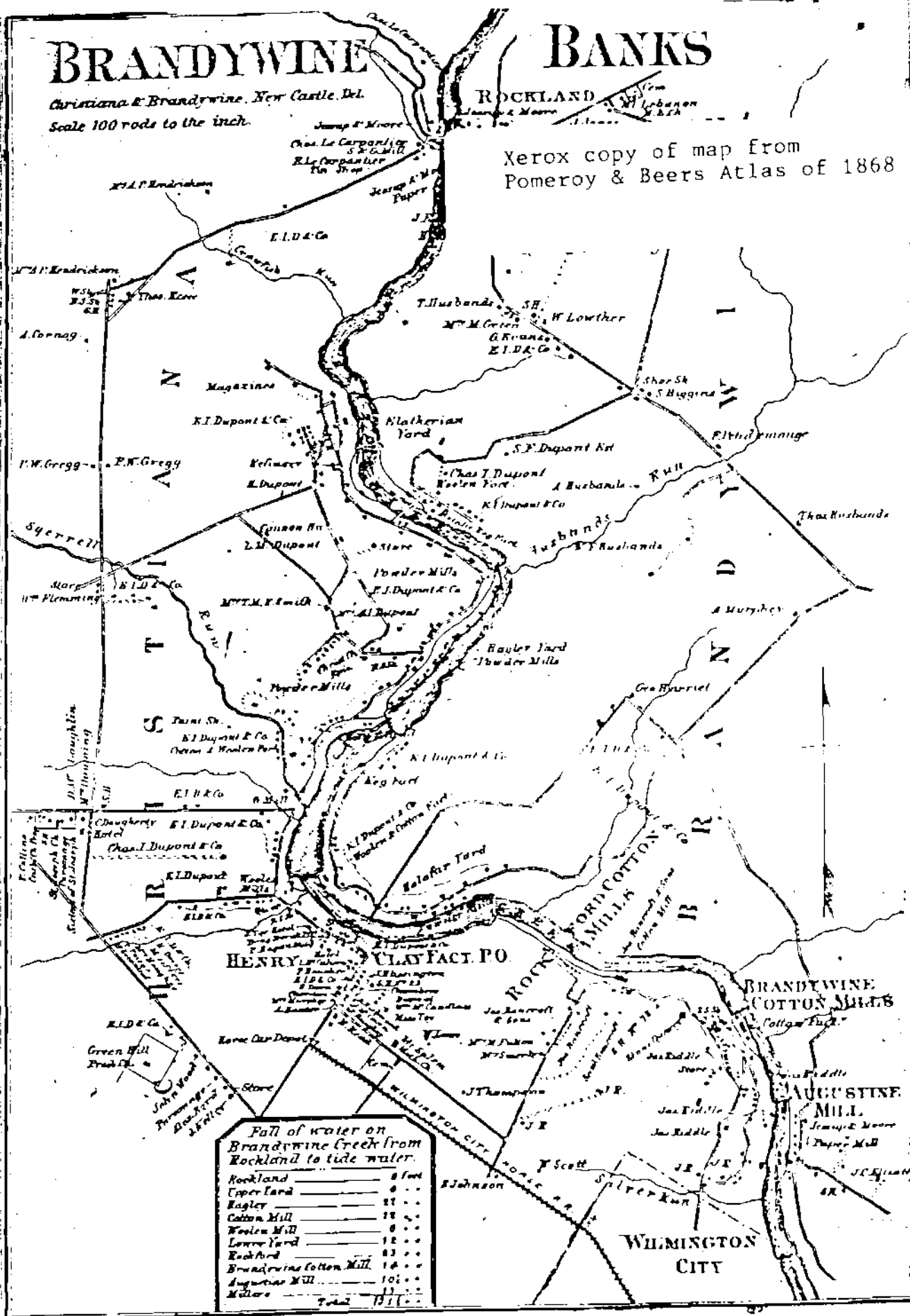
Statistical View of New Castle COUNTY.					
Hundreds	Area of Land	Miles Per Square of Road	Population in 1816	Population in 1816	Total (Dollars)
Brandywine	21,300	16.5	35.9	653	281,403
Christiana	23,800	71.0	40.1	2290	796,506
Mill Creek	25,500	74.5	43.2	783	273,181
White Clay Creek	19,100	28.5	31.1	563	181,763
New Castle	25,500	39.0	40.0	741	330,015
Penckder	27,800	28.5	46.7	563	192,111
Red Lion	12,200	15.0	20.7	281	119,977
St. Georges	12,000	60.5	70.0	941	153,367
Unincorporated	80,000	28.9	134.4	1267	389,760

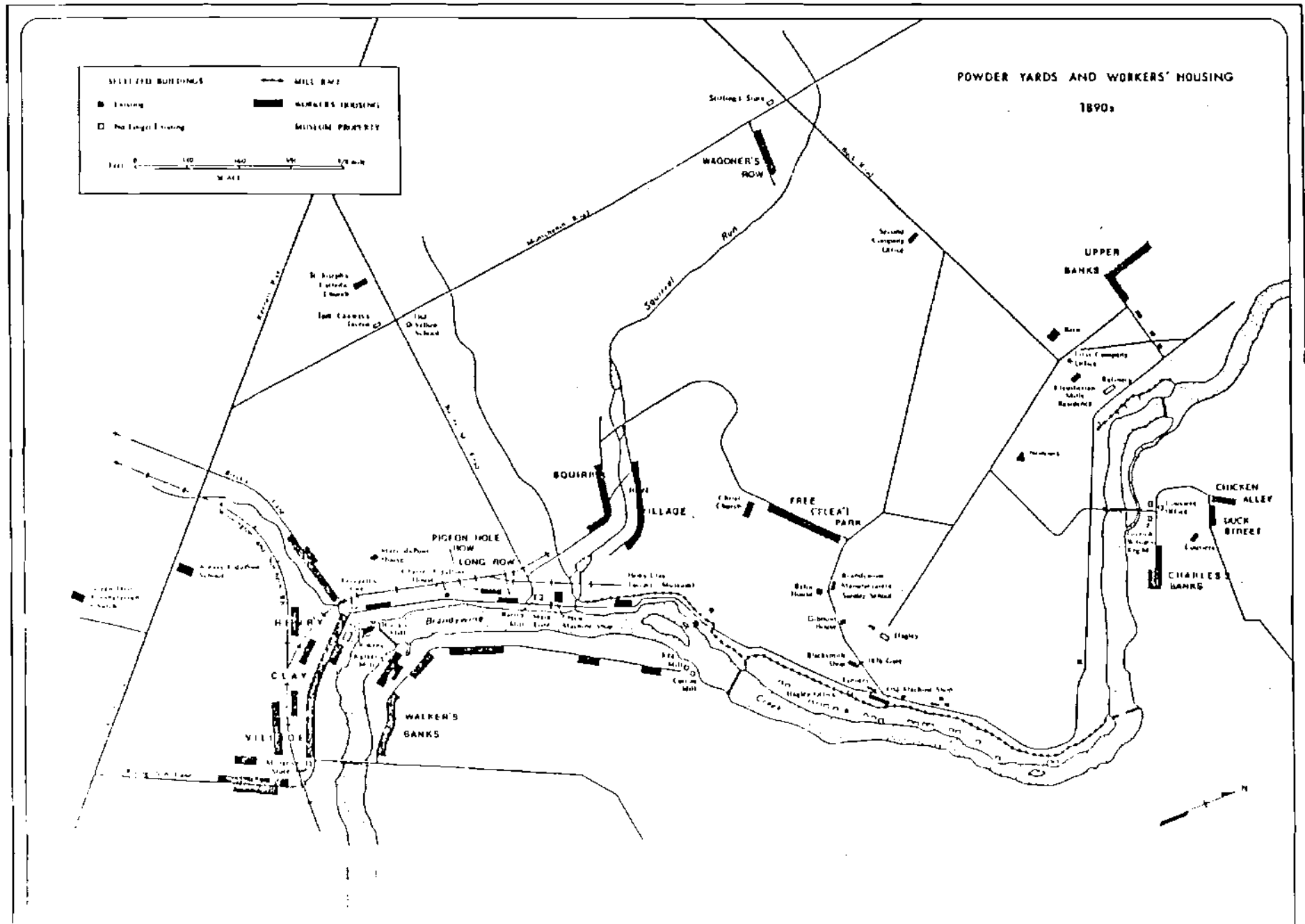
[illegible]

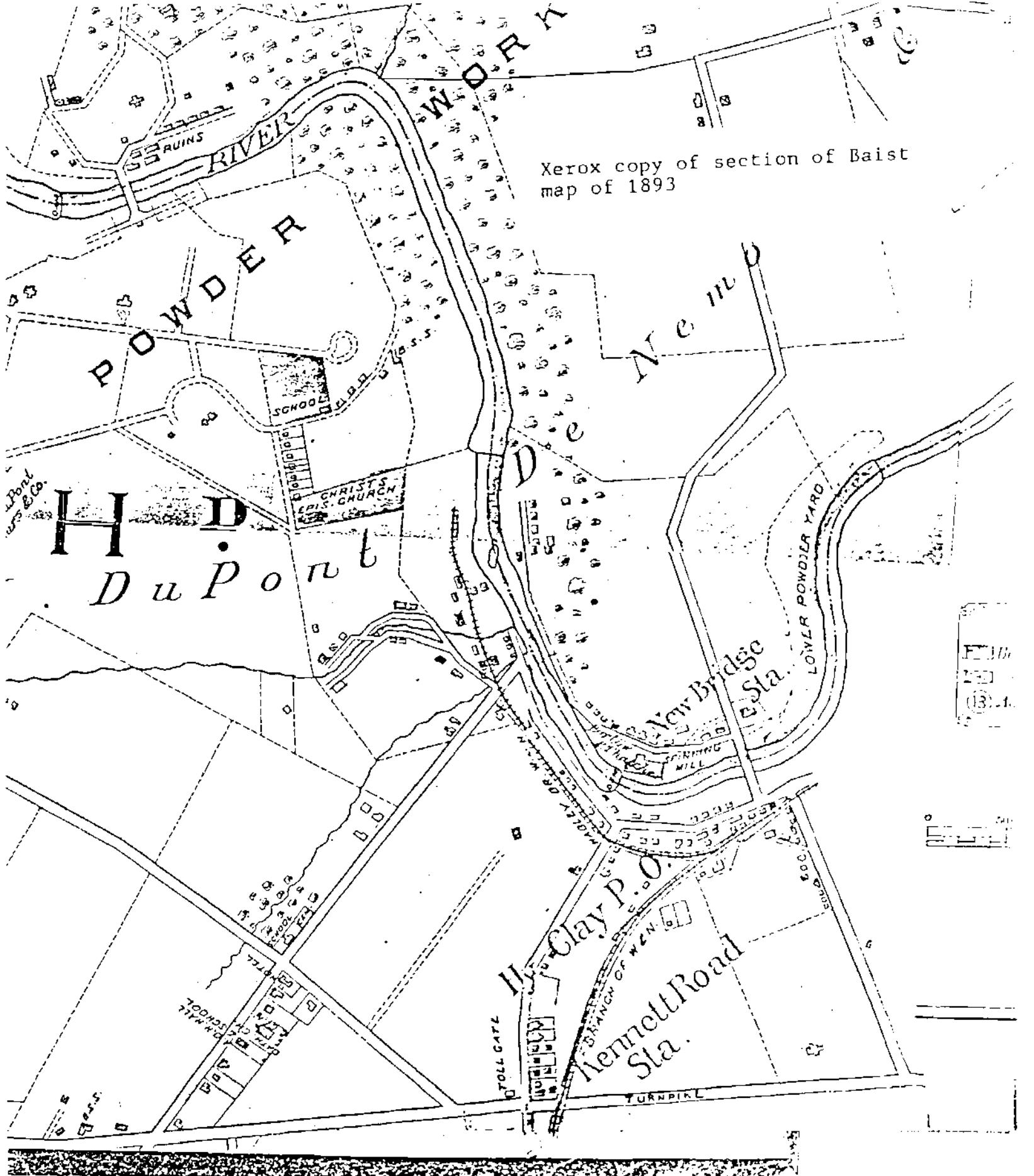
BANKS

ROCKLAND

Xerox copy of map from
Pomeroy & Beers Atlas of 1868







Xerox copy of section of Baist
map of 1893

H. DuPont & Co.

H. DuPont

BRIDGE
SCHOOL

TOLL GATE

Clay P.O.

Remett Road
Sta.

TURNPIKE

1893
Baist

0 100 200

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Henry Clay Village Historic District occupies about one half a square mile on the northwest border of the city of Wilmington, Delaware. It lies along the Brandywine River at a point where the banks rise steeply on both sides. Main Street or Henry Clay Road curves along the river bank at the bottom of the valley. The other two streets which are roughly at the northwest and southeast boundaries of the district, Breck's Lane and Rising Sun Lane, rise sharply to a plateau above the river valley. These are both old roads and still rise at a steep grade with curves. Kennett Pike which forms most of the southwest boundary of the district is a numbered four lane route from Wilmington to Pennsylvania. Houses and other buildings in the village are scattered along these roads. The area between these roads also rises sharply from the river valley, is rocky, and in sections is heavily wooded. Pancake Run, a tiny stream, also runs through the district roughly parallel to the lower end of Breck's Lane and a short distance east of it.

Although the district is not a large one, much of the area between the roads is inaccessible. It is occupied by a few private houses on large lots. A railroad, no longer operating, also cuts through the district; this is the former Wilmington and Northern Railroad. Today its most interesting feature is probably the tunnel or enclosure that was built to hide the railroad from houses above it. The outside of this enclosure is intended to blend with the natural landscape and gardens.

The largest number of houses in the district are on the south side of Breck's Lane, the west side of Main Street, and the east side of the lower end of Rising Sun Lane. This is where the former mill workers' houses are concentrated. The houses were built in the nineteenth century by the mill owners for rental to their workers. Even today, many are still owned by descendants of those owners.

The typical mill worker's house in Henry Clay Village was a two and a half story, two bay wide, semi-detached stone house. (#27 through #30) Some of the houses appear to be built of random fieldstone, but the

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stone was probably cut from quarries along the Brandywine. The Brandywine granite is a dense dark grey and appears in houses, mills, and stone walls throughout the area. Other workers' houses, similar in size and style were finished in stucco or wood siding. The houses were generally built by employees of the mills, and the workmanship is good.

Life in Henry Clay Village has been the topic of much research at the nearby Hagley Museum, and there is a considerable amount of information available on workers' housing and material possessions. The house interiors were evidently fairly similar - simple, but adequate. Most of the houses apparently had two rooms on each floor and in the early days had fireplaces which were replaced by stoves as the years passed. Many of the houses had porches on the front, some of which still exist. There was originally a privy in the back and of course, there was no electricity in the early days.

The fronts of the houses built for workers are all fairly near the street, but most do have open space at the rear. All accounts of early life in Henry Clay Village agree that the residents had their own vegetable gardens and often raised some cows or chickens, too. Although there were once many more houses than are standing today, the fact that the existing workers' houses could be adapted to modern residences indicates that the construction was good and that they were basically comfortable.

The mill owners' houses were larger and more elegant than the workers' houses and the differences became more pronounced with the passing years. Charles I. du Pont's house on Main Street, built in 1823, is a stone and stucco house in style similar to the workers' houses and only slightly larger. It is a simple rectangular house with gable roof and front porch. In fact, the house was actually divided to become two workers' houses after Charles moved to Louviers. Rokeby, on the hill overlooking the Brandywine, was built slightly later. It is not only further from the mills, it is larger, and incorporates more classical detail in its entry and two story portico.

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As the milling activity in Henry Clay Village changed from a mixture of cotton and other products to the exclusive manufacture of black powder, the Du Pont Company purchased nearly all the land in the village. Younger members of the du Pont family gradually began to build houses that were much larger than those of the earlier mill owners. In the late nineteenth and early twentieth century, the du Pont family grew rich as the company expanded. Their houses reflected this increased wealth as well as the fashions of the time.

There were several large du Pont houses in the late nineteenth century that no longer exist. Foundations, stone walls, garden remnants, and outbuildings are all that remain of Pierre du Pont's St. Amours, Swamp Hall, and the first Felix du Pont house. Although the main house has been demolished, St. Amours' large garage/carriage house and the remains of its formal gardens are enough to indicate how large and grand the main house was.

The Ernest du Pont house (#49) was remodelled in the Spanish Colonial style by the Philadelphia architect Robson Lea Perot in 1916. It still stands on the Kennett Pike with its swimming pool in the basement and green house and chemistry lab in adjacent buildings. The organ and some other fittings are gone, but this large house is basically intact. The William Raskob house (#10), a large brick house built in about 1920 is also standing and is used by the Raskob Foundation.

Because Henry Clay Village was an industrial village and not a company town, there have always been a few privately owned houses that belonged to people who were not connected with the mills. At the upper end of Breck's Lane are several houses that are larger than the average worker's house. Here, for instance, lived Dr. Greenleaf, the village physician. Four fully detached houses near Greenhill Presbyterian Church were homes for the minister, John Wood, the local druggist, and others who did not work in the mills.

There are also several buildings that are used for houses today, but which were originally used for commercial

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purposes. In the nineteenth century, commercial buildings, especially in rural areas, were similar in style to residential buildings. Toy's Tavern (#34), Hagee's Tavern and general store (#37) and Blakeley's Tavern (#42) are all private residences today. Hagee's, a fully detached stone building, is somewhat larger than the average worker's house, but Toy's and Blakeley's could easily pass for pairs of workers' houses.

Additional buildings not built for residences include Breck's Mill (#3) which stands on the banks of the Brandywine. This stone mill with its tower at the north end was a cotton mill and eventually became a recreational center for the Du Pont Company. The one church in Henry Clay Village Historic District is the Greenhill Presbyterian Church (#51) in gothic style. A small and rather simple building on Dorcas Street (#66) served as a school, but is now a private house. The Alexis I. du Pont School, Richardsonian Romanesque in style was built in 1893 and faces the Kennett Pike.

There is sufficient room around even the smaller houses for gardening, and landscaping is quite extensive around the larger houses. Two of the large houses still have greenhouses, and a large portion of the formal garden of St. Amours still remains. There are very few incompatible intrusions into the district. The most notable is the Tower Hill Field House, a large rectangular building on the former grounds of St. Amours. The other non-contributing buildings are modern garages and houses.

Hagley Museum has already undertaken some archaeological investigations on nearby property, and it is not known whether they have similar plans for this area. However, the foundations of Swamp Hall, the gardens and grounds of St. Amours, and the site of former workers' houses along the Brandywine probably offer additional archaeological opportunities.

Almost without exception, the buildings in Henry Clay Village Historic District are in excellent physical condition. The district is a very desirable residential area today. There are modern additions on most of the

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former workers' houses, and the paint and trim on the exteriors may be fancier than it was originally. However, the character of the houses is generally unchanged, and much of the original fabric remains. Some of the resources within the district are foundations and ruins as noted in the inventory. The influence of nearby Hagley Museum and its restoration and research projects has certainly helped to encourage the proper preservation of Henry Clay Village.

The present nomination includes the area along Breck's Lane and Main Street (#1 through #40 on the accompanying map) that was nominated to the National Register in 1971 under the name Breck's Mill Area or Henry Clay Village, Rokeby. That nomination also included the area northwest of the district which is now the site of the Columbia Gas Company. That nomination did not include the houses on Rising Sun Lane and Kennett Pike (#41 through #68).

A complete inventory follows:

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1. 162 Main Street -- Charles I. du Pont House.
This two and a half story random fieldstone house is four bays wide. It has a gable roof with ridge line parallel to the street, and a one story porch with shed roof crosses the facade. A gable roofed hood tops the entrance at the south end of the house. Two gable roofed dormers project from the roof. The house was built in 1823 by Charles I. du Pont, son of Victor du Pont. It was later made into two houses for rental to mill workers. Although the house now stands alone there were additional workers' houses near it in the nineteenth century. This building is also included in the Walker's Mill Historic District and in the Hagley Historic District. Built 1823. 1 Contributing building.
2. Vacant lot along bank of Brandywine River.
3. Breck's Mill -- This is a three and a half story rectangular shaped mill building of random fieldstone. It has a steep pitch gable roof of which the ridge line is parallel to Main Street. The side facing Main Street is five bays wide and the ends are two bays wide with twelve over twelve double hung wooden sash windows. A rectangular tower rises from the ground to one story above the roof at the upstream end of the building. Built in the early nineteenth century by Louis McLane and his partner, George Milligan, this was originally a textile mill. In 1839 Charles I. du Pont became the owner of the mill which he used for woolen manufacture until he transferred it to the Du Pont Company in the 1850s. The Company then rented it to various mill operators until 1883 when it became a recreation center. It has been restored by its present owner, Eleutherian Mills Hagley Foundation, and is used by Hagley Museum for special events. Built 1814-15. 1 Contributing Building.

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4. Site of Rokeby Mill. Rokeby Mill purchased by Louis McLane in the early nineteenth century is no longer standing. 1 Contributing Site.
5. Rokeby -- This Greek Revival is rectangular in plan, measuring 55 feet across and 26 feet 4 inches deep. It is entered through a small portico with two Ionic columns on plinths. The entrance side is two story. Opposite the long rectangular entrance hall are two identical marble mantels with marble shelves. Two bays open onto a porch with a two story portico overlooking the Brandywine. This portico measures nine feet by 34 feet nine inches. It was enlarged by Alice du Pont Wilson in 1911. This information is taken from an earlier National Register Nomination because the house is not accessible. Rokeby was built in 1836 for Gabrielle Josephine du Pont who married William Breck. Family tradition states that it was to be a copy of Louviers, another du Pont family house on the opposite side of the Brandywine. An error in measurement made Rokeby smaller than Louviers. Rokeby has been the home of several members of the du Pont family. Built 1836. 1 Contributing building.
6. 175 Breck's Lane -- This is a large new house set back from Breck's Lane behind a stockade fence. Although not clearly visible from Breck's Lane, it is of an unusual design set on a stone foundation. The foundation appears to be the remains of an older building. 1 Non-Contributing Building.
7. Site of Swamp Hall -- Only a few of the foundations of the house are now visible. This was a three and a half story house, enlarged to a six bay facade with cross gable at the roof and a one story porch across the facade. The original house was built very early in the nineteenth century, perhaps by Louis McLane when he purchased Rokeby Mill. It became the home of Eleuthere Irene duPont II and of his son, Alfred

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- I. du Pont. Swamp Hall was demolished in 1913.
1 Contributing Site.
8. 191 Breck's Lane -- This is a brick two and a half story house three bays wide with gable roof. The windows hold six over one double hung sash and have brick relieving arches above them. A white gate stands at the walkway to the house, and the main entrance in the central bay is within a hip roofed entry porch. Built early 20th century. 1 Contributing Building.
9. 183A Breck's Lane -- This is a one and a half story white bungalow in typical bungalow style with a large dormer and porch on the facade which faces Breck's Lane. Built about 1925. 1 Contributing Building.
10. 183 Breck's Lane -- Raskob House, Intersection of Breck's Lane and Kennett Pike -- This large brick house sits diagonally on a large lot at the intersection of Breck's Lane, Kennett Pike, and Montchanin Road. In the Classical revival style of the 1920s, its most distinctive feature is a large semi-circular porch lined with columns on what appears to be the facade. A hip roof covers each section of the house and dentils line the roof cornice. The multi-paned windows, many with keystones above, are among the many twentieth century adaptations of classical motifs which adorn the building. A large garage/utility building/ greenhouse stands between the house and Breck's Lane. This was the home of William F. Raskob, Secretary of E. I. Du Pont Company and brother of John J. Raskob, Vice President of the company. Built 1920. 2 Contributing Buildings.
11. 210 Brecks Lane -- This random fieldstone house is two and a half stories high and three bays wide with steep gable roof. A central entrance has one bay wide entrance porch, The windows are eight over one double hung wooden sash. There is a small garage at the side. Dr. R. P. Greenleaf, the physician of Henry Clay Village lived at this

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location from 1868 until the 1890s. It is uncertain whether any of the existing house was that of Dr. Greenleaf. Probably built early 1800s. 1 Contributing building. 1 Non-contributing building.

12. 208 Brecks Lane -- The main block of this two and a half story white clapboard house is three bays wide, and it has a gable roof with ridge line parallel to street. The windows are two over two double hung wooden sash with panelled shutters on the first floor and louvered blinds on the second. On the downhill side there is a one bay wide ell that is open on bottom to form an entrance porch. Probably built early 1800s. 1 Contributing Building.
13. 206 Breck's Lane -- This semi-detached brick house is two bays wide and has a steep pitch gable roof with gable end toward the street. All windows are six over one double hung sash except one; it is in a slate-filled gabled pediment and has an arched upper sash. A porch across the facade has square fluted columns and a balustrade with square wooden balusters. Probably built late nineteenth century. 1 Contributing Building.
14. 204 Breck's Lane -- This semi-detached brick house is two bays wide and has a steep pitch gable roof with gable end toward the street. All windows are six over one double hung sash except one; it is in a slate-filled gabled pediment and has an arched upper sash. A porch across the facade has square fluted columns and a balustrade with square wooden balusters. Probably built late nineteenth century. 1 Contributing Building.
15. 202 Brecks Lane -- This is a three bay wide two and a half story white stucco house of vernacular Greek Revival style with small windows on the third floor. The ridge line of the gable roof is parallel to the street, wood double hung sash

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windows have six over six lights, and there is a small shed roof entrance porch enclosing the main front door on the downhill side. There is also a one story three car garage. Built mid-nineteenth century. 1 Contributing building. 1 non-contributing building.

16. 198 Breck's Lane -- This is a two and a half story random fieldstone house with steep pitch gable roof. The gable end of the roof faces the street. The windows are double hung six over six sash. An ell extends downhill perpendicular to the main block. The ell has a gable roof and a shed roofed entrance porch. This section and another one bay wide ell which is smaller are covered with clapboards. According to an earlier National Register Nomination form, the old toll house which originally stood at the corner of Breck's Lane and the Kennett Pike is now a part of this house. There is also a garage on the property. Original structure built early 1800s. 1 Contributing building, 1 non-contributing building.
17. 196 Brecks Lane -- This is a three bay wide house of dressed fieldstone. It is two and a half stories high with a steep pitch gable roof with its ridge line parallel to the street. A shed roof across most of the first floor facade covers the main entrance. The house has a small two story wing at the rear and a separate garage with pyramidal roof. Built mid 1800s. 1 Contributing Building. 1 non-contributing building.
18. 194 1/2 Breck's Lane -- This three bay wide, two and a half story brick house has a high gable roof with ridge line parallel to the street. Two gable roofed dormers on the front have wooden pediments and their sides are covered with slate. Slate shingles cover all roofs. The windows are six over one double hung wooden sash. The main entrance in the center of the facade has a gable roofed entrance porch with a fanlight in the

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pediment. Garages are in a wing on the uphill side of the house. Built early 20th century. 1 Contributing building.

19. 192 Breck's Lane -- The main block of this yellow clapboard house is four bays wide. It has a low pitch gable roof with ridge line parallel to the street. The windows contain six over six double hung wooden sash and all have shutters. A one story porch extends across the first floor on the side facing Breck's lane and continues around one side of the house. The porch has a shed and hip roof supported on square chamfered posts with lacy openwork brackets at the tops of posts. The brackets extend below the roof cornice to meet in a shallow arch between the posts. The porch also has a wooden balustrade. An ell extends to the rear of the house. Probably built early 1800s. 1 Contributing Building.
20. 190 1/2 Breck's Lane -- This brick house is two and a half stories high and has a gable roof with ridge line parallel to street. It is three bays wide and has eight over one double hung wooden sash in the windows. A one bay wide gable roofed entrance porch is now enclosed with glass. There is a one car garage. Built early 20th century. 1 Contributing building. 1 non contributing building.
21. 190 Breck's Lane -- This small house is part random fieldstone and part brick, and a vertical seam in the center of the facade indicates that the house was built in two stages. The house is one and a half stories high with a gable roof from which two gable roofed dormers project. All windows contain six over six double hung wooden sash. There is a separate garage and utility building at the side. Built early nineteenth century. 1 Contributing building. 1 Non-contributing building.
22. Lane leading to railroad track.

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23. Vacant lot behind house # 11-#20
24. 184 Breck's Lane -- This is apparently an old mill site on Pancake Run. The building standing on the site today is relatively modern, but stands on an old stone foundation. The main section is a six bay one and a half story rectangular section with gable roof and two chimneys. There is a smaller section, similar in shape, but only two bays wide. 1 Contributing Building.
25. Vacant lot on Breck's Lane beside lane to the mill site.
26. 180 Brecks Lane -- This is a two and a half story grey wooden clapboard house. The ridge line of its gable roof is parallel to the street. The facade is four bays wide and the clapboards are somewhat rough, especially on the sides. The windows have small wooden lintels and contain double hung wooden sash with six over nine lights on the first floor and six over six lights on the second floor. There are panelled shutters on the first floor and louvered blinds on the second. A panelled entrance door has a fanlight above it. A two story wing extends at the rear and a one story garage has also been added to the main block. According to the Hagley Walking tour, this was originally built as two semi-detached houses which workers rented from mill owners. Other sources say the house belonged to the operator of the mill on Pancake Run. Built early nineteenth century. 2 Contributing buildings (were originally two).
27. 176 Breck's Lane -- This two and a half story four bay wide house of random fieldstone has a shed roofed porch across the first floor facade. The windows contain double hung wooden sash with a variety of numbers of lights. The main entrance is a heavy panelled door at the end of the facade. Two dormer windows with gable roofs face Breck's Lane. This was originally a pair of

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workers' houses. Built early nineteenth century.
2 contributing buildings (was originally two)

28. 172 Breck's Lane -- This is a pair of semi-detached random fieldstone houses. Although they are listed as one address and are on one lot, they are still two houses. They are two and a half stories high with gable roof with ridge line parallel to street. Two gable roofed dormers face the street, and a small shed roofed porch with wooden balustrade covers the main entrance doors. These houses were originally built for mill workers. Built early nineteenth century. 2 Contributing Buildings

29. 170 Breck's Lane -- This is a two and a half story random fieldstone house with gable roof with ridge line parallel to street. Two gable roof dormers face Breck's Lane and a one story porch with shed roof is in the center bay of the facade. The roof is supported by square chambered posts and there is no balustrade. Originally, this was a pair of houses built for mill workers. Built early nineteenth century. 2 Contributing Buildings (originally two).

30. 164-166 Breck's Lane -- This is a pair of two and a half story semi-detached houses covered with green siding. The gable roof has a ridge line parallel to the street, and two gable roofed dormers project from it. A screened porch in the first floor central bays has a balustrade with thick square balusters and a roof supported on square chamfered posts. A short run of wooden steps with wood handrail goes from street to porch. This pair of houses was built for mill workers. Built nineteenth century. 2 Contributing buildings.

31. Vacant Lot includes much of Pancake Run.

32. 18 Main Street -- This is a white stucco house, two and a half stories high. Its gable roof has

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a ridge line parallel with the street. The house has a very high foundation which lifts it above the level of Pancake Run beside it. There are two pairs of windows on the facade, and an ell extends out to the rear with a screen porch overlooking Pancake Run. Built late nineteenth or early twentieth century. 1 Contributing building.

33. 12 Main Street -- This is a two and a half story brick house, four bays wide with one two window gable roofed dormer. The house has a gable roof with ridge line parallel to street. A shed roofed porch crosses the first floor facade and the roof is supported by chamfered posts on brick piers. There are open brackets at the top of the posts. Built late nineteenth or early twentieth century. 1 Contributing building.
34. 6 Main Street -- This now appears to be a pair of semi-detached houses. The one at the west or upstream side has new siding. The other one is of random fieldstone and is three bays wide with gable roof. These houses have very high foundations and are built into the bank which rises steeply behind them. The fieldstone house was originally Toy's Tavern which operated here from the 1860's to 1919. It was operated by Thomas Toy who had a saloon on the first floor and a grocery store on the second floor. Built early nineteenth century. 2 Contributing buildings.
35. Vacant Lot between Toy's Tavern and Hagee's on Main Street.
36. Vacant Lot next to the river along the Brandywine.
37. 2 Main Street -- This is Hagee's Tavern, a three and a half story four bay wide random fieldstone building with gable roof with ridge line parallel to street. The door in the central bay of the ground level has a wooden frontispiece entrance

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and recessed door. Most of the windows are six over six lights in wooden double hung sash. There are brick chimneys at both ends of the roof. This served as a general store for the last half of the nineteenth century and into the twentieth century. It was also where the Henry Clay Village Post office was located from 1911 to 1924. After the last store closed in 1933 it became a tavern and it is now a private residence. 1 Contributing Building.

38. Railroad cover or tunnel. This is a stone and concrete structure that covers the railroad forming a walls and roof. It was apparently built to screen the railroad track from view from the house above it and from the outside appears to be a terrace. 1 Contributing structure.
39. Railroad Track. Although the railroad is no longer in operation here this was originally the track of the Wilmington and Northern Railroad that was laid just before the turn of the century. 1 Contributing Structure
40. Vacant Lot with Stone wall at intersection of Rising Sun Lane and Main Street. 1 Contributing structure.
41. 2005 Rising Sun Lane -- This small three bay wide, two and a half story house of light green stucco has a gable roof with its ridge line parallel to street. It has a chimney at each end of the roof. The house is very close to the railroad track and is reputed to have been at one time the station for the Wilmington and Northern. Built nineteenth century. 1 Contributing building.
42. 2003 Rising Sun Lane -- This is a grey stucco three bay wide, two and a half story house with gable roof. A one story porch with shed roof and wooden balustrade crosses the facade. The main entrance in the central bay is surrounded by a simple Greek Revival frontispiece entrance.

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Behind the house there is a stone utility building and a modern house. 2 buildings built late nineteenth century, one built late twentieth century. 2 Contributing Buildings. 1 Non contributing building.

43. 1919 Rising Sun Lane -- A large three and a half story brick house, mostly modern, is the main house on this lot. There is also a bungalow on top of the hill overlooking the river. A two and a half story dressed fieldstone house stands near the entrance on Rising Sun Lane. A terrace, balustrade, and other elements from a late nineteenth century or early twentieth century garden are near the main house. Built late nineteenth century to late twentieth century. 2 contributing buildings, 1 contributing structure, 1 non-contributing building (main house)
44. 1915 Rising Sun Lane -- Four bay wide, two and a half story house covered with light blue wooden German siding. The house has a gable roof and one small chimney in the center. A pent roof crosses the facade above the first floor. This was built for mill workers' housing and was probably originally a pair of semi-detached houses. Built in mid nineteenth century. 3 Contributing Buildings (originally two houses, plus outbuilding)
45. Tower Hill Field -- This large open space at the intersection of Kennett Pike and Rising Sun Lane is used for athletic fields by the Tower Hill School which is across the street. It is the site of St. Amours, the house built by Pierre S. du Pont in the late 1890s. The house no longer stands, but a terrace, walls, and some other elements remain from the formal gardens which surrounded the house. At the western boundary of the property stands a dressed fieldstone garage or carriage house with a long central section to accommodate six cars. A wing at each end has a one and a half story section with high hip roof. A new rectangular field house with no window

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stands near Rising Sun Lane near its intersection with 19th Street. At the northern end of the property stands a mid-twentieth century one and a half story brick house. North of this house is one and a half story green wooden garage or carriage house. 2 Contributing buildings (garages), 2 non-contributing buildings (field house and small modern house) 1 Contributing site (of St. Amours),

46. 3124 Kennett Pike -- A large modern house stands near the center of this lot. 1 Non-Contributing Building.
47. Kennett Pike, behind 3124 -- Large early twentieth century English Tudor house. Not visible to surveyor. 1 Contributing building.
48. Behind 3124 Kennett Pike - Lot 07030.4 002. Not visible to surveyor.
49. 3124 Kennett Pike, house #2 -- The present house is the enlargement and remodelling of a smaller, older house. Today this Spanish Colonial Revival House, two stories high with a pink stucco finish is five bays wide with Spanish tile roof. The central bays project slightly and the main entrance is in the western bay of this section. Two wings extend to the rear; one contains the kitchen and utility rooms and the other contains the music room. The present house is the 1916 design of the Philadelphia architect Robeson Lea Perot (1872-1944). The architect was born in Germantown, Pennsylvania, and was a graduate of the University of Pennsylvania. Perot also designed the original A. Felix du Pont house which stood beside this house, and house of Ernest's father, Francis Gurney du Pont, and created some additions to Winterthur in 1896. A garage and greenhouse stand behind the house and on the western edge of the property is a small square building, once used by Ernest as a

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laboratory. Built about 1900, remodelled 1916.
3 Contributing buildings.

50. Alexis I. du Pont School -- This public school was built in 1893, largely through contributions of land and money made by the du Pont family. The school itself is in Richardsonian Romanesque style with three large rounded bays facing the Kennett Pike. The main building was originally a rectangular stone building with gable roof with the rounded bays making up the facade. The main entrance is in the middle of the central bay and the entrance doors are behind heavy round arches resting on bulky stone columns of the type made popular by the architect H.H. Richardson. Between the first and second floors are panels of false timbering in the Tudor style. A modern addition at the rear makes the present building more than twice its original size. Built 1893.
1 Contributing building.

51. Greenhill Presbyterian Church -- This simple gothic church in stucco has a central entrance in a tower on the facade. There is a single large gothic window above double red entrance doors. There are two smaller gothic windows above one another higher up in the tower. The tall octagonal spire rises to a peak topped by a weathervane. Large dentils line the gable roof on the facade. There are small buttresses at the corners of the tower and along the sides of the church. The cornerstone of the church was laid on November 15, 1848 and the church was dedicated in 1851. The land was purchased from John Wood who operated a drug store and was the postmaster in Henry Clay Village. A remodelling job in the 1870s added the gable roof, and further renovations in 1897 removed the old box pews and changed the two aisle interior into a single central aisle. In 1936 the present windows were installed to replace stained glass, and the chancel and pulpit were remodelled. A cemetery surrounds the church. One of its interesting graves is that of the "Unknown Drummer Boy

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1861-63" who came to the Brandywine area with troops during the Civil War. He was later killed in battle and his body was brought to the Greenhill cemetery for burial. (from Frank Zebbley's Churches of Delaware) Church Built 1851. Cemetery probably established about the same time. 1 Contributing Building. 1 Contributing Site.

52. Vacant Lot Lot at east corner of Kennett Pike and entrance to Greenhill Presbyterian Church.

53. 3110 Kennett Pike -- This is a three bay wide stucco house with gable roof with ridge line parallel to the street. It has a sun porch on the front which faces Kennett Pike. Built mid-nineteenth century. There is some confusion in the numbering of this and the following three houses. The numbers on the actual houses are not identical to those in the country assessor's office. However, all are under the same ownership. 1 Contributing building.

54. 3108 Kennett Pike -- This is a three bay wide house which now has aluminium siding, but still retains wood dentils below the cornice on the facade. The ridgeline of the low pitch gable roof is parallel to the street. There are two interior end chimneys and fluted pilasters trim the main entrance. 1 Contributing building.

55. 3106 Kennett Pike -- This five bay wide house has a slightly projecting central pavillion or tower that is one bay wide. The tower projects slightly above the gable roof of the main house and also has a gable roof. Two gable roofed dormers with bargeboards face the street. The house is now covered with aluminium siding, but has wooden lintels. A flat roofed porch at the northwest corner has turned posts, open brackets, and a wood balustrade. A similar porch with a shed roof is also at the northeast corner of the house. At the rear of the house there is a small red, one and a half story barn with board and

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batten siding. Built mid-nineteenth century. 2
Contributing buildings.

56. 3104 Kennett Pike -- This three bay wide, two and a half story house has a central entrance and a cross gable in the center of the gable roof. The cornice is trimmed with scrolled brackets, and a bolection moulding trims the arched top door frame. The wooden door has arched panels at the top and a transom above it. A porch with a flat roof crosses the first floor facade. Chamfered posts have open brackets at the top that meet to form shallow arches between the posts. Built mid-nineteenth century. 1 Contributing Building.
57. 1912 Rising Sun Lane -- This is a two and a half story semi-detached house of white stucco. It has a gable roof from which a gable roofed dormer projects. Above the main entrance door there is a hip roofed hood. Built late nineteenth century. 1 Contributing building.
58. 1914 Rising Sun Lane -- This is a two and a half story semi-detached house of white stucco. It has a gable roof from which a gable roofed dormer projects. Above the main entrance door there is a hip roofed hood. Built late nineteenth century. 1 Contributing building.
59. 1916 Rising Sun Lane -- Two and a half story brown stucco house with gable roof. The house is two bays wide and there is a one bay wide shed roof porch over the main entrance. Built late nineteenth century. 1 Contributing building.
60. 1918 Rising Sun Lane -- Two and a half story brown stucco house with gable roof. The house is two bays wide and there is a one bay wide shed roof porch over the main entrance. Built late nineteenth century. 1 Contributing building.
61. 1920 Rising Sun Lane -- A cross gable with two arched topped windows crosses the gable roof of

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this two and a half story semi-detached clapboard house. The first and second floor facade windows are two over two double hung wooden sash. The main entrance door and transom above it share a hood with the adjoining house. Built late nineteenth century. 1 Contributing building.

62. 1922 Rising Sun Lane -- A cross gable with two arched topped windows crosses the gable roof of this two and a half story semi-detached clapboard house. The first and second floor facade windows are two over two double hung wooden sash. The main entrance door and transom above it share a hood with the adjoining house. Built late nineteenth century. 1 Contributing building.
63. Vacant lot between 1922 and 1926 Rising Sun Lane.
64. 1926 Rising Sun Lane -- This fully detached gothic or "picturesque" house with rough brown stucco finish is two and a half stories high with a cross gable in the center. A classical pediment and pilasters frame the main entrance and scrolled brackets trim the roof cornice. A one story porch with flat roof and wooden balustrade crosses the north side of the house. Built late nineteenth century. 1 Contributing building.
65. 1930 Rising Sun Lane -- White clapboard house four bays wide with gable roof and interior end chimneys. This appears to have been a pair of houses built for mill workers. Built mid-nineteenth century. 2 Contributing Buildings. (originally two)
66. 2020 Dorcas Street -- This three bay wide yellow stucco house is two and a half stories high with a low pitch gable roof. It is three bays wide and has an entrance porch with pediment in the central bay. This was originally a school and shows on the 1868 and 1881 maps as a school. It was later used by social clubs and is now a private residence. Built mid-nineteenth century. 1 Contributing Building.

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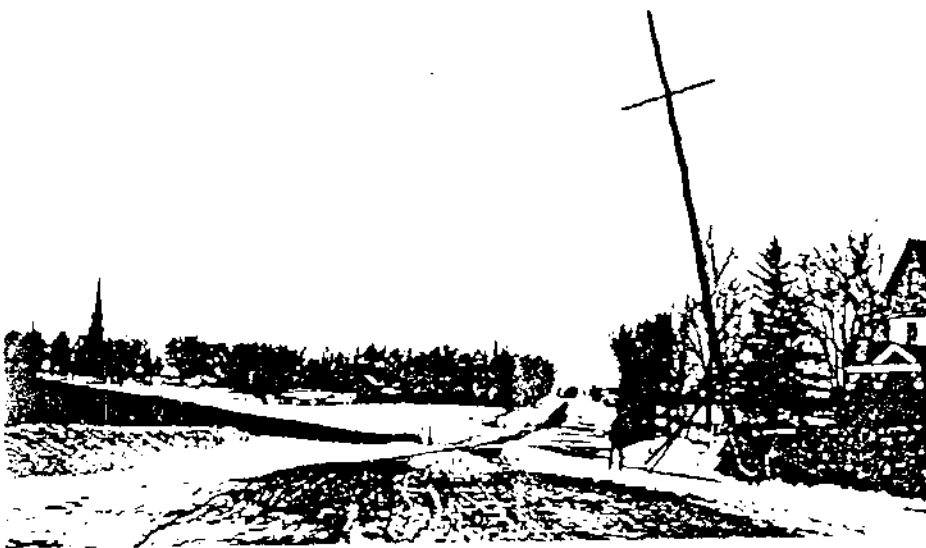
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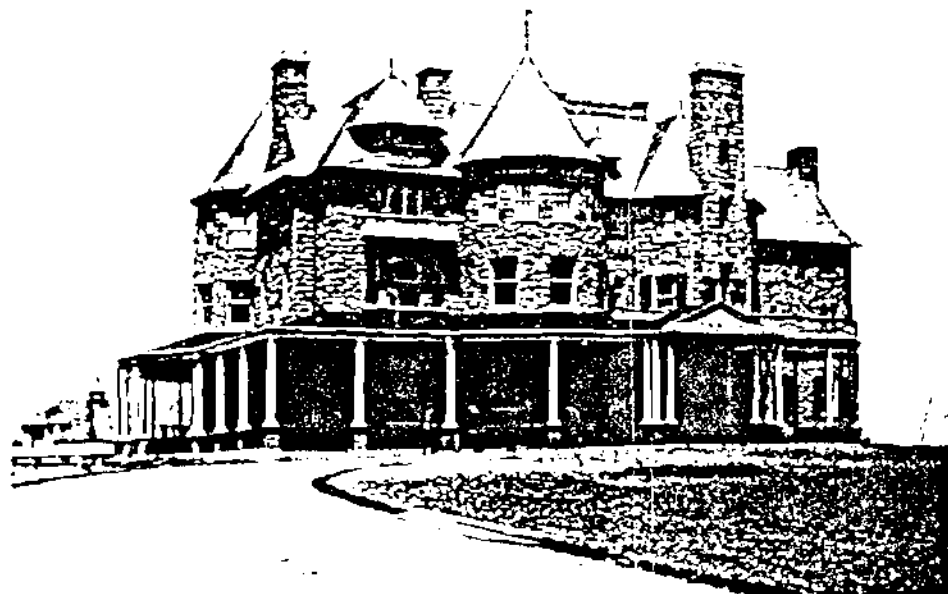
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67. 1913 Dorcas Street -- Both of a pair of two and a half story houses seem to be listed at this one street number. They sit on a very high foundation with porches across the first floor facades. Each house is two bays wide and has a gable roof; one has wooden stairway leading up to the porch and wooden handrail across across the porch. Built mid-nineteenth century. 2 Contributing Buildings.
68. 1907 Dorcas Street -- This is a two and a half story tan stucco house, two and a half stories high with a gable roof. It also appears to have originally been a pair of semi-detached houses. In front of the house is a flat roofed stone garage for six cars. Built late nineteenth and early twentieth century. 3 Contributing Buildings.
69. Gardens of St. Amours -- A substantial remnant of the gardens that were once a part of St. Amours remain including a fountain, stone walls, portion of the rose gardens, and pathways. The gardens were undoubtedly altered over the years, and the earliest photographs of the house show little landscaping. The earliest date of the garden plan is unknown, but in 1915 Marion C. Coffin, landscape architect of New York made a plan including rose gardens, a garden house, and other features. This plan is in the collections of the Hagley Museum. It is asymmetrical with a curving drive and with gardens at various angles from the main house. The overall plan of the gardens reflects the English tradition (as it followed Capability Brown) as it was altered in colonial America. It also reflects the influence of the landscape architects who were followers of Frederick Law Olmsted who believed that the landscaping plan should be governed by the natural contours of the land. 1 Contributing Site (Gardens)



The Kennett Pike in the vicinity of Greenhill Presbyterian Church was already the gateway to the "Chateau Country" estates of the du Ponts when this photograph was taken in the early twentieth century. Courtesy of the Eleutherian Mills Historical Library.

Amour on the Kennett Pike at Rising Sun was built by Lammot du Pont not long before his death in an explosion in 1884. His widow, Mary Belin du Pont, continued to live here with her large family, including three future presidents of the Du Pont Company: Pierre S. du Pont, and Lammot, Jr. Lammot, the youngest son, inherited the house and lived here until his death in 1952. The house has since been razed to provide a playing field for Green Hill School. Courtesy of the Eleutherian Mills Historical Library.



The Pennsylvania Railroad built these shops at the old Cut in north Wilmington during the first decade of the twentieth century to maintain locomotives and cars in the railroad's Maryland Division. The shops, now used by Amtrak, are the city's major link with the outside world in early days as a car-building center and remain an important local employer. Courtesy of the Eleutherian Mills Historical Library.

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Henry Clay Village Historic District includes Henry Clay Village which takes its name from the U.S. senator, secretary of state, and presidential candidate who championed what he called "The American System." Clay was a proponent of protective tariffs and other government policies that would protect American industry from foreign competition. As David A. Hounshell points out in From the American System to Mass Production, 1800-1832 the American system has also come to mean the manufacturing method that includes a series of operations producing interchangeable parts.

Henry Clay visited the Wilmington area several times, and the mill that is now within the Hagley Museum property was given his name in about 1843.² Within a few years a post office had opened, and the area became known as Henry Clay Village. The earlier name for the area, Rising Sun, remained only as a street name. As the years passed, the area also became known as Du Pont's Banks or Brandywine Banks; this was the name used in the 1880 census, for instance. However, even today, Henry Clay Village is the locally accepted name for this area.

Henry Clay Village borders the Brandywine River about three miles northwest of central Wilmington. Early in the nineteenth century the fast flowing Brandywine provided power for many mills. The earliest large cluster of Wilmington mills was located further downstream in Brandywine Village, where the Brandywine rapids met the head of navigation. There the river powered eighteenth-century flour mills, whose product sailing vessels carried to distant ports. Gradually other mills developed further upstream along the river that produced snuff, cotton, woolen, and black powder. In the early nineteenth century, before the city of Wilmington had expanded to its present western boundary, small industrial villages tended to cluster around these mill sites. Along the Brandywine there were no planned company towns like Lowell, Massachusetts. Although the Brandywine manufacturers built housing for their workers, they did not plan the entire community, which often came to include independently operated stores and taverns as well as a few privately owned houses.³

The industrial villages along the Brandywine were located in rural settings. Their proximity to the river and

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their location on the Brandywine's steep banks has made them desirable housing in the post-industrial age. Therefore, most of the houses in these villages have been altered, expanded, or demolished for modern dwellings. Henry Clay Village is unusual in that although there have been alterations, the buildings retain much of their original fabric, and there is very little new housing in the district.

The mills were the most important buildings in Henry Clay Village, for without them there would have been no reason for the workers to live there. Although all the mills in the Henry Clay area eventually became a part of the E. I. du Pont de Nemours Company, they had been started independently by various owners. Two mills at the foot of Breck's Lane, Breck's Mill and Rokeby Mill, were operated by Louis McLane, the Delaware native who became Secretary of the Treasury and Secretary of State under Andrew Jackson. McLane's partner in this milling venture was his brother-in-law, George Milligan, with whom he purchased Rokeby, a former gristmill, from the heirs of Vincent Gilpin of the Wilmington paper-making family. The owners did not prosper from the operation of Rokeby, but McLane owned it (Milligan left Wilmington) until 1835, when William Breck and his partner Joseph Dixon purchased it.

Shortly after they purchased Rokeby, McLane and Milligan built another cotton mill adjacent to it. That was the present Breck's Mill, which bears the name of William Breck, who purchased it at the time he purchased Rokeby. In 1839 Charles Irenee du Pont (1797-1869) acquired Breck's Mill along with Rokeby Mill, and eventually converted both to the manufacture of woolen. Charles was the son of Victor Marie du Pont, brother of Eleuthere Irenee du Pont who founded the Du Pont Company. Eleuthere had imported Merino sheep to America and built a house, "Louviers," with a woolen mill beside it for his brother Victor to operate using the wool of the merino sheep. Victor's son Charles was involved in the operation of that mill and apparently expanded his operation with the addition of Rokeby and Breck. Charles' Rokeby Manufacturing Company stopped operating in the 1850s, and he transferred the property to E. I. du Pont de Nemours and Company. In 1859 the company leased the mills to James Bond, who operated them for about

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a decade. The firm of Wilson and Green then took the mills over from 1869 to 1877. In 1883 Breck's Mill became a recreation center for local residents. Today it belongs to The Hagley Museum.

Unfortunately, fire destroyed the Rokeby Mill in 1906 after it had been converted into a laboratory, serving as which was the forerunner of the Du Pont Experimental Station.⁵ Staarting in about 1815 Breck's and Rokeby operated almost continually as textile mills, providing employment for some village residents for almost sixty five years.

The Henry Clay Mill, now the main exhibit building for the Hagley Museum (and within the Hagley Historic District), stands near the entrance to the lower Hagley yard and was built in about 1815 by Duplanty, McCall and Company, which produced cotton until 1819. Eleuthere Irenee du Pont and his brother Victor purchased the mill in 1821 and began a long series of short term leases to operators who had little success with its operation. In 1884 the Du Pont Company began making metal kegs in the old cotton mill. This operation continued until the powder yard closed in 1921.⁶ Nevertheless, this mill, too, manufactured textiles for about sixty years.

Two other mills, no longer in existance, also operated in the nineteenth century. The Sharon Cotton Mill produced textiles on Squirrel Run for a few years before 1817 and was later rented to another operator before the Du Pont Company made it into a carpenter shop in 1848. Another mill was a gristmill built in about 1825 by Samuel Kirk. The Du Pont Company purchased it in 1844. The company rented out the mill, and, Pyle and McIntyre were operating it when it burned in 1897.⁷

On the opposite side of the river Joseph Sims of Philadelphia built in 1814 the mill today called Walker's Mill. Sims leased the mill to John Siddall and Company, which made cotton fabric. The mill failed once at the end of the War of 1812, and many subsequent operators experienced similar hardships. E. I. du Pont de Nemours acquired the mill in 1843, leasing it to various operators including Joseph Walker, for whom it was named. Three more operators leased the mill, which did not close until 1934 making it the last textile mill to operate in or near Henry

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Clay Village. This mill is now within the Walker's Bank Historic District. The frequent changes in management and business failures suffered by the Henry Clay mills make it clear that textile manufacture was not an easy business there. Consequently, textile workers' jobs must have been somewhat insecure. As mentioned above, the Du Pont Company had acquired all of the Henry Clay Village mills by the middle of the nineteenth century, but they continued to rent them as textile operations for several decades. The reasons for acquisition and rental of the mills by Du Pont are varied. The Du Pont black-powder mills just upstream from Henry Clay Village expanded almost continually during the nineteenth century and there was always a potential danger to surrounding areas from explosions. Some members of the du Pont family thought in 1850 that mills along the Brandywine, including Rokeby and Breck's, should become a part of the Du Pont property because they were so close to it.

However, it appears that the Du Pont Company and family were also purchasing large tracts of land as an investment and for possible future expansion. Nineteenth-century maps clearly show the early expansion of their land holdings. The Price and Rea map of 1849 shows Du Pont lining almost all of both sides of the Brandywine from a point below Rockland to Rising Sun Lane. The Pomeroy & Beers Atlas of 1868 shows the same holdings plus additional lands further from the river banks. By 1881 the Hopkins Atlas indicates that the Du Pont lands extended further upstream along the Brandywine as well as northeast to the present Rockland Road and southwest toward the Kennett Pike. As shown on this map, Du Pont owned the entire tract of land bounded by Brecks Lane, Rising Sun Lane, Main Street, and the Kennett Pike, the major part of the Henry Clay Village Historic District.

The 1893 Baist Atlas shows even further expansion of the Company's holdings to include lands that would eventually become the site of numerous du Pont family mansions. In fact, St. Amours, Pierre S. du Pont's home was by that time standing near the intersection of Rising Sun Lane and Kennett Turnpike. Pierre, who eventually became president of the company and set it on its course toward becoming an international corporation, was aware of the

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intermingling of company and family real estate and other property. In Pierre S. du Pont and the Making of the Modern Corporation the authors wrote:

There had developed a tradition of what might be called "family communism". The firm owned most of the land and the houses in which the du Ponts lived, and accommodations were assigned by Boss Henry, the company president. The firm maintained and improved the properties and charged no rent. Pierre wrote that his father probably did not have a bank account of his own as long as he lived on the Brandywine.

By 1893 the Wilmington Branch of the Wilmington and Northern Railroad, principally owned by Henry A. du Pont, also crossed through this same tract of land. Gradually most of the land, mills, and houses of Henry Clay Village became the property of the Du Pont Company and/or family. They still own much of the land today.

It appears that in the mid-nineteenth century when Du Pont acquired the mills in Henry Clay Village, they were not needed for the powder plant. Therefore, it must have seemed prudent to rent the mills to cotton manufacturers until Du Pont had need for them. This incidentally provided employment for many of the residents of Henry Clay Village, particularly women and children, who were not likely to find employment in the black-powder mills.

Henry Clay Village did not have specific boundaries, and the perception of its area varied from one person to the next. The number of houses in the village also varied from time to time. Walker's Mill and the houses around it were at one time considered to be a part of the village, as were the now-demolished houses in Squirrel Run. Late-nineteenth-century directories also included the houses around Greenhill Presbyterian Church on the west side of the Kennett Turnpike and St. Joseph's Catholic Church in Henry Clay. The Henry Clay Village Historic District includes those houses and other buildings that most sources seem to agree were a part of the original Henry Clay and which are not already included in another historic district, except

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for Breck's Mill and the Charles I. du Pont house, which are also a part of the Hagley Historic District.

Most of the houses in Henry Clay Village were built by mill owners for rental to their workers and were a part of the mill property as it was transferred from one owner to the next. Because the land was transferred in rather large parcels and also because it was transferred back and forth between different branches of the Du Pont Company and the du Pont family, it is difficult to identify positively the dates and origins of all the individual houses. In The Workers World at Hagley Glenn Porter has used the resources and records at the Hagley Museum to present a portrait of the daily lives of workers, including those in Henry Clay, in the nineteenth century. The book also includes a map showing the location of all housing belonging to the Du Pont Company. This is the most valuable source of information on the residents of Henry Clay and other nearby industrial villages.

The workers' houses were generally built as pairs of semi-detached houses or in short rows. Most writings on the subject of workers' housing in the Brandywine River area agree that while the houses were not luxurious, they were reasonably comfortable and offered their occupants adequate living, cooking, and sleeping areas. Although their houses were simple and their working days and weeks were long by modern standards there seems to be little question that living conditions were much better for workers on the Brandywine than in the crowded urban centers of nineteenth century America. In Henry Clay Village the workers had sufficient land around their houses for gardens and to keep a cow and other animals if they wished.

The houses at the lower end of Breck's Lane and on Rising Sun Lane (# 27, 18, 19, 30, 41, 44, 44, 65) give us reasonably accurate pictures of what most of the workers houses were like in size and style. Porter's book includes many quotations from interviews with people who lived in these houses and could describe their interiors:

I'll tell you what the houses were like. Just four walls, no conveniences. They were comfortable. They had privies in the backyard - and they were good substantial houses, good and war. A lot of them had fireplaces in them, and

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then they got stoves, what they used to call "parlor stoves". And the cookstoves in the wintertime, they did the cooking.

There was this great big living room and then what we called the pantry; and the stairway, which was a crooked one, went up out of the pantry. Then on the other side of that there was a great big kitchen which was only one story. My mother had a kitchen stove, a settee, and a big sideboard, about eight or ten chairs, and a bench table. We ate off the table, and our schoolbooks were kept on the seat underneath. Then we had a pair of steps¹⁰ go up the hill in back, and we had a chicken shed¹⁰.

The furnishings were also simple but apparently adequate for a reasonable amount of comfort. Estate inventories of local residents who worked in the nearby powder yards or mills indicate ownership of tables, chairs, dishes, utensils, and other living room or kitchen items, as well as beds, bed clothing, and other bedroom furnishings. These inventories have been studied by several Hagley scholars and are cited in their writings.¹¹

The Pomeroy and Beers Atlas of 1868 shows that the Du Pont Company then owned all of the houses on the lower half of the south side of Breck's Lane and other houses scattered on Rising Sun Lane and the upper part of Breck's Lane. The Hopkins Atlas of 1881 shows additional houses owned by Du Pont. Directories of approximately the same time describe Henry Clay Village P.O. as a large collection of houses, or a thriving manufacturing village populated mostly by workmen of E. I. Du Pont de Nemours & Company's powder works.¹² The directory for 1882 gives the population as about 500.

The manuscript censuses of 1870 and 1880 list the occupation of many of the men of Henry Clay as powder workers, but a large number of women and boys worked in the cotton mills. Village residents also had other occupations. John Wood operated a drug store and was also the postmaster from before 1868 until after 1882. Wood's establishment was on the east side of Main Street between Rising Sun Lane and

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Breck's Lane. Several taverns or hotels played an important role in the social life in Henry Clay Village. Thomas Toy operated The William Penn Hotel in 1879 and his establishment presumably had the same name during the period from 1876 to 1896 when directories listed him as a hotel owner. The Toy establishment was variously referred to as a tavern or saloon and evidently operated near John Wood's drug store on Main Street from before 1868 until well into the twentieth century. At times Toy operated a general store on the second floor while his family lived on the third floor. The building in which it was located is still standing (#34).¹³

There seems never to have been a shortage of hotels, actually taverns or saloons, in Henry Clay. The 1849 Price and Rea Map shows an Inn on the north side of Rising Sun Lane, and later nineteenth-century maps all show hotels in the village. The directory for 1876-77 lists five hotels operated by Thomas Lawless, Charles Dever, Owen McCallion, Thomas Toy, and Charles O'Donnell. Two years later, in the Directory for 1879 the following hotel proprietors and their establishments were listed: Dennis Dougherty, Franklin House; Charles Dever, Rising Sun Hotel; Charles O'Donnell, Rising Sun Hotel No. 1; Thomas Toy, William Penn Hotel. In 1882 Dever, Dougherty, and Toy still operated hotels while O'Donnell was no longer listed as an hotel owner, but Thomas Lawless was added to the list. Fifteen years later, in 1897 Thomas Toy was still the proprietor of the William Penn Hotel, and Thomas J. Lawless was also listed as a hotel owner. New to the tavern business were James Dugan and Webster Blakely. Blakely's near the foot of Rising Sun Lane (#42) lasted into the era of Prohibition. Nearly all writings on Henry Clay Village refer to the taverns as places where the men of the village gathered to talk, sing, argue about politics, fight, and pass the time of day. The last tavern to operate in the village was Hagee's (#37) on the east side of Main Street, south of Toy's. Because the building is still standing and was operated as a tavern until about 1980, many assume that it was one of Henry's Clay's early taverns. However, it served as a general store for the last half of the nineteenth century and also served as the community's last post office from 1911 to 1924.¹⁴

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As can be imagined, the mill owners, particular black-powder mill owners, did not approve of heavy drinking and the fights and unruly behavior that might result. Therefore, they offered their workers alternative activities for their rather brief leisure hours. Breck's Mill, which had started as a textile mill, became a recreation center starting in 1883. From 1890 to 1923 it housed the Hagley Community House which offered education and recreation for adults and children.

The mill owners, particularly the du Ponts, contributed heavily to the development of churches and schools for their workers and their families. While their activities might be characterized as paternalistic in that it was an effort to direct their employees activities while they were not working, such efforts were generally beneficial and welcomed by the workers. Du Pont had a long tradition of bringing Irish workers to the powder mills. Census records reveal that many of the residents of Henry Clay Village were of Irish birth or were the children of parents born in Ireland. Although Greenhill Presbyterian Church is the only church located within the Henry Clay Village Historic District, the Catholic residents attended nearby St. Joseph's Church, while Mt. Salem Methodist Church, and Christ Church Episcopal served some Protestants.

Many early residents of Henry Clay attended the Brandywine Manufacturers Sunday School established in 1817 within the present Hagley Museum grounds. Saint Joseph's Church established a parochial school in 1850. Other schools included one on Dorcas Street (#66) and the Alexis I. du Pont School on Kennett Pike, built in 1984.

Mill workers and the people whose businesses supplied their daily needs were not the only residents of Henry Clay Village. Dr. R. P. Greenleaf, the local physician, lived at the southeast corner of the intersection of Kennett Turnpike and Breck's Lane from 1868 through the 1890s. Local directories always listed a few farmers and fruit growers in Henry Clay, too.

From very early in the nineteenth century some mill owners also lived near their workers in Henry Clay Village. Charles I. du Pont built a house for himself on the west side of Main Street, north of its intersection with Breck's Lane (#1), in 1823. On the death of his father,

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Charles moved to Louviers, which was further upstream on the east side of the Brandywine. Charles moved only a short time before he purchased the Breck's and Rokeby mills. At that time Charles' house on Main Street was divided into two houses for rental to workers. Other workers' houses that once stood near the Charles I. du Pont house have been demolished.

Another mill owner's house was Rokeby (#5), which stands on the hill behind Charles I. du Pont's house. Rokeby was built in 1836 for Gabrielle Josephine du Pont, Charles's niece, when she married William Breck, who had recently purchased Breck's and Rokeby mills. Family tradition holds that Mrs. Breck wished her house to be a copy of Upper Louviers but that by mistake the inside measurements of Louviers were applied to the outside of Rokeby producing a much smaller house. The Brecks lived at Rokeby until 1859, when Charles I. du Pont, Jr. moved there. After his death other members of the family, including his brother Victor, his sister Mary Van Dyke du Pont, E. Paul du Pont, Henry Belin du Pont, and Dorcas Van Dyke Buck have lived there. ¹⁶

Another owner's house that is no longer standing within the Henry Clay Village Historic District is Swamp Hall (#7), whose foundations can be seen near the north side of Breck's Lane. Built very early in the nineteenth century, perhaps by Louis McLane when he owned Rokeby, it was the home of E.I. du Pont II (1829-1877), grandson of the founder of the company, in 1858. He and his wife both died during the same year leaving their five children as orphans. The children stayed on in the house and one of them, Alfred I., lived there after his first marriage. The house was demolished in 1913. ¹⁷

As noted above, the Du Pont Company expanded its real-estate holdings through the nineteenth century, and until about 1900 houses were built for family members even though ownership of the property was not necessarily turned over to them. A large tract of land between Rising Sun Lane and Breck's Lane became the site for several family residences. St. Amours, a large stone Queen Anne style house with towers and porches was built in 1891 at the northeast corner of the intersection of Rising Sun Lane and the Kennett Turnpike. This was the home of Pierre S. du

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Pont after his graduation from M.I.T. when he returned to Wilmington with his widowed mother and his ten sisters. Although the house is no longer standing, some of the outbuildings and portions of its formal gardens remain (#45). Among the other family houses built in this area were the homes of A. Felix du Pont (1879-1948) and Ernest du Pont (1880-1944), two sons of Francis Gurney du Pont. Felix's house is no longer standing. Ernest's house, originally a fairly simple house that was enlarged by the Philadelphia architect, Robeson Lea Perot in 1916 in the Spanish Colonial Revival style still faces the Kennett Turnpike. (#49). Another large house, built slightly later on the north side of Breck's Lane is that of William F. Raskob, Secretary of E. I. Du Pont Company and brother of John J. Raskob, one of Pierre S. du Pont's most valued and trusted advisors.

The tract of land between Rising Sun Lane and Breck's Lane provided land for other du Pont ventures as well as housing. The Wilmington and Northern Railroad, one of Henry du Pont's holdings, cuts diagonally through it. The track is still in place. Although no longer in use, the road once provided freight and passenger transport through Henry Clay Village. Most accounts of life in Henry Clay Village indicate that the mill workers who lived there only occasionally left the village. However, as early as the 1860s there was streetcar service from Rising Sun Lane to Wilmington.

Almost without exception, the buildings in the Henry Clay Village Historic District are in excellent physical condition. Although some have large additions and alterations for modern living, others are in nearly original condition or have been meticulously restored. There are only a few incompatible intrusions, the new Tower Hill School Field House being the most obvious. Although there is some new construction within the district, it tends to be near the large houses and in compatible scale.

The boundaries of the district are approximately those of the nineteenth century Henry Clay Village. Areas that would have been considered a part of the original village but which have changed radically are excluded from the district. Sections along Dorcas Street and Rising Sun that are now occupied by new townhouses and a new school and

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football field are excluded. The areas to the north and south of the Greenhill Presbyterian Church are excluded because they are now a golf course and a twentieth century housing development. Mt. Salem Church, which would have been a part of the original Henry Clay Village is excluded because it is no longer contiguous with the historic district. Walker's Mill, Henry Clay Mill, and St. Joseph's Church are excluded because the property on which they stand is not contiguous with the district; all three, however, are already listed in the National Register.

There are probably few other areas that contain all the elements of a nineteenth-century industrial village, - mill, workers' houses, owners' houses, school, church, stores, and taverns - in their original setting and in as good original condition as in Henry Clay Village Historic District. There is no other area that contains all of these elements plus the homes of members of the du Pont family that were built as the company expanded to become an international corporation.

Footnotes

Because the original Du Pont Powder Mills are now a part of the Hagley Museum and Library, there has been a great deal of scholarly research done on the early years of the Du Pont Company. Much of that research has been published and much is used as a matter of course in publications about Wilmington and its surroundings. The museum itself is also a valuable resource in presenting and interpreting the early operations of the black powder mills and the life of the workers and owners. Specific sources are cited in the text, the Museum itself is probably the most valuable resource.

1. David A. Hounshell, From the American System to Mass Production, 1800-1832 (Baltimore, 1984) p. 15.

2. William Sisson, "A Mill Village on the Brandywine: Henry Clay Village During the Nineteenth Century", 1980. Unpublished paper at Hagley Library. p. 2

3. Glenn Porter, The Workers World at Hagley (Eleutherian Mills-Hagley Foundation, 1981) p.8 outlines the differences between the industrial village and the company town

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4. Sisson p. 9,10; Lamont Hulse, "Workers Communities Along the Brandywine, unpublished manuscript, 1984, Hagley Library, p. 17 and short paper on Breck's Mill; also John A. Munroe, Louis McLane, Federalist and Jacksonian (New Brunswick, 1973) p. 48-50

5. Sisson, p. 9, 10; Hulse, p. 9; du Pont Genealogy

6. Sisson p. 3,4

7. Sisson, page 4, 5. This mill also shows as a grist mill on the 1868 Pomeroy and Beers 1868 Atlas

8. Sisson, p. 11

9. Alfred D. Chandler, Jr. and Stephen Salsbury, Pierre S. du Pont and the Making of the Modern Corporation (New York: 1971) p. 6

11. Because Hagley is a center for scholarship of early American industry as well as a library, there are numerous research papers and books based on Hagley's holdings. The above comments are taken from Sisson, p. 12-14

12. Directory of Delaware and the Eastern Shore of Maryland for 1876-77 published by Commercial Printing Company, Wilmington, DE 1876. p. 28; The Delaware State and Peninsula Directory for 1879-1880 published by James & Webb, Wilmington, Delaware, p. 207-208; The Delaware State and Peninsula Directory for 1882 published by Ferris Brothers, Wilmington, Delaware p. 163

13. The above information is taken from directories, maps, atlases and the writings of Sisson and Porter.

14. Information on hotel owners and names from Directories, information on Hagee's last operation from walking tour of Henry Clay Village published by Hagley Museum

15. Walking Tour of Henry Clay published by Hagley Museum

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16. Allen J. Henry. The Life of AlexisIreneee du Pont
(Philadelphia, 1945) Vol. II, p. 16-17

17. Henry, p. 33

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The best source of information on Henry Clay Village and the surrounding mills and villages is Hagley Museum which through its exhibits, properties, and library on the site of the first Du Pont Powder Mills explains and interprets the life of the mill workers and owners of this area. Specific sources include:

Chandler, Alfred D.Jr. and Salsbury, Stephen. Pierre S. du Pont and the Making of the Modern Corporation. New York: Harper & Row, 1971.

Delaware State and Peninsula Directory for 1879-1880.
Wilmington: James & Webb, 1879.

Delaware State and Peninsula Directory for 1882.
Wilmington: Ferris Brothers.

Directory of Delaware and the Eastern Shore of Maryland for 1876-77. Wilmington: Commercial Printing Company, 1876.

Henry, Allen J. The Life of Alexis Irene du Pont
Philadelphia, 1945.

Hoffecker, Carole E. Wilmington, a Pictorial History.
Norfolk, Virginia: 1982

Hounshell, David A. From the American System to Mass Production, 1800-1832. Baltimore: Johns Hopkins University Press, 1984

Porter, Glen. The Workers World at Hagley. Wilmington: Eleutherian Mills-Hagley Foundation, 1981.

Sisson, William. "A Mill Village on the Brandywine: Henry Clay Village During the Nineteenth Century", 1980.
Unpublished paper at Hagley Library.

"Walking Tour of Henry Clay Village" pamphlet published by
Hagley Museum.

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Zebbley, Frank. Churches of Delaware. Wilmington: 1947.

National Register Nomination of 1971 for Breck's Mill Area

U.S. Manuscript Census, 1880

Pomeroy & Beers Atlas of Delaware, 1868

Hopkins Map of Wilmington, 1881

Price and Rea map of New Castle County, 1849

Baist Atlas of New Castle County, 1893

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OWNERS OF RECORD

1. S. Hallock du Pont
P.O. Box 4220
Greenville, DE 19807
- 2 S. Hallock du Pont
2018 Du Pont Bldg.
Wilmington, De 19801
3. Eleutherian Mills Hagley Foundation
Greenville, DE 19807
4. Eleutherian Mills Hagley Foundation
Greenville, DE 19807
5. Gerrit Van S. Copeland
175 Breck's Lane
P.O. Box 4060
Greenville, De 19807
6. Gerrit Van S. Copeland
175 Breck's Lane
P.O. Box 4060
Greenville, De 19807
7. Jessie Ball du Pont
C/O A.I. du Pont Insistute
P.O. Box 109
Wilmington, DE 19899
8. Jessie Ball du Pont
C/O A.I. du Pont Insistute
P.O. Box 109
Wilmington, DE 19899
9. Raskob Foundation, Catholic Activities, Inc.
Kennett Pike
Wilmington, DE 19807
10. Raskob Foundation, Catholic Activities, Inc.
Kennett Pike
Wilmington, DE 19807

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11. Judith K. Chynoweth
210 Brecks Lane
Wilmington, DE 19807
12. John and Bonnie Fairchild
208 Breck's Lane
Wilmington, DE 19807
13. Marka Truesdale du Pont
1080 Du Pont Building
Wilmington, DE 19801
14. Wilhelmina du Pont Ross
C/O W. du Pont Ross
Box 4300
Wilmington, DE 19807
15. Richmond D. and Eleanor Williams
202 Breck's Lane
Wilmington, DE 19807
16. Allen M. Terrell Jr. and wife
198 1/2 Breck's Lane
Wilmington, DE 19807
17. John R. and Maralita Malloy
196 Breck's Lane
Wilmington, DE 19807
18. Theodore H. and Jane C. Ashford
194 1/2 Breck's Lane
Wilmington, DE 19807
19. Nathan Hayward III and Marilyn
192 Breck's Lane
Wilmington, DE 19807
20. Philip S. and Ursula K. Blatz
190 1/2 Breck's Lane
Wilmington, DE 19807

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21. Rose Hayward McDonald
Inverarry
Montchanin, DE 19710
22. W.W. Laird
1 Black Gates Road
Wilmington, DE 19803
23. Breck's Lane Associates
C/O P. S. Blatz
190 1/2 Breck's Lane
Wilmington, De 19807
24. W.W. Laird
1 Black Gates Road
Wilmington, De 19803
25. Rosa H. McDonald
Invergarry
Montchanin, DE 19710
26. Robert and Susan Poskitt
180 Breck's Lane
Wilmington, DE 19807
27. Vincent E. and Lillian Reilly
176 Breck's Lane
Wilmington, DE 19807
28. Gerrit Van S. Copeland
175 Breck's Lane
PO Box 4060
Greenville, DE 19807
29. Murray M. and Sara Lu Schwartz
170 Breck's Lane
Wilmington, DE 19807
30. Wilhelmina du Pont Ross
C/O W. du Pont Ross
Box 4300
Wilmington, DE 19807

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31. William Winder Laird
1 Black Gates Rd.
Wilmington, DE 19803
32. Richard W. and Alice K. Knowles
18 Main St.
Wilmington, DE 19807
33. Richard and Yolande Dobbs
12 Main St.
Wilmington, DE 19807
34. George M. Fitzgerald
C/O Stephen Spence
200 W. 9th St.
Wilmington, DE 19801
35. Deborah L. Copeland
West of Rising Sun Lane
Wilmington, DE 19807
36. Deborah L. Copeland
West of Rising Sun Lane
Wilmington, DE 19807
37. Diane Vicorek Brigham
2 Main Street
Wilmington, DE 19807
- 38.
- 39.
40. Deborah L. Copeland
West of Rising Sun Lane
Wilmington, DE 19807

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41. Leo R. Rowe
3201 Naamans Rd.
Wilmington, DE 19810
42. Leo R. and Grace A. Rowe
3201 Naamans Rd.
Wilmington, DE 19810
43. Deborah L. Copeland
1919 Rising Sun Lane
Wilmington, DE 19807
44. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807
45. Tower Hill School Association
2813 W. 17th St.
Wilmington, DE 19806
46. Felix A. du Pont
3124 Kennett Pike
Wilmington, DE. 19807
47. Wilhelmina Craven
Winnmar
Wilmington, DE 19807
48. William and Shirley Jackson
Stillpond
Wilmington, DE 19807
49. Felix A. du Pont
3124 Kennett Pike
Wilmington, DE. 19807
50. Red Clay Creek Consolidated
New Castle County School District
1621 Telegraph Rd.
Wilmington, De 19804
51. Greenhill Presbyterian Church
P.O. Box 3892
Wilmington, DE 19807

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52. Greenhill Presbyterian Church
P.O. Box 3892
Wilmington, DE 19807
53. Greenhill Presbyterian Church
P.O. Box 3892
Wilmington, DE 19807
54. Greenhill Presbyterian Church
P.O. Box 3892
Wilmington, DE 19807
55. Greenhill Presbyterian Church
P.O. Box 3892
Wilmington, DE 19807
56. Greenhill Presbyterian Church
P.O. Box 3892
Wilmington, DE 19807
57. Deborah L. Copeland
West of Rising Sun Lane
Wilmington, DE 19807
58. Elizabeth C. Broughton
C/O E. Grantland
1914 Rising Sun Lane
Wilmington, DE 19807
59. Bruce & Elizabeth Scott
1916 Rising Sun Lane
Wilmington, De 19807
60. Margaret Conley
1918 Rising Sun Lane
Wilmington, De 19806
61. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807
62. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807

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63. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807
64. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807
65. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807
66. Deborah L. Copeland
Rising Sun Lane
Wilmington, DE 19807
67. Lisa Dean Macguigan
1090 DuPont Building
Wilmington, De 19801
68. Wilhelmina du Pont Ross
C/O W. du P. Ross
Box 4300
Wilmington, DE 19807

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The Boundary of the Henry Clay Village Historic District is as shown on the accompanying map: Starting at the northwest corner of the intersection of Breck's Lane and the Kennett Pike following the curb line of Kennett Pike and Montchanin Road to the north boundary of lot 070030.1 016 and then along the northern boundary of lot 070030.1 017 to the point where it meets the boundary of lot 07030.2 002 and following its north and west boundary line until it meets lot 07030.2 001 and following its west and north boundary line to Main Street (or Henry Clay Road) and crossing this road to the bank of the Brandywine River. Then following the river bank south to New Bridge Road, then southwest along the line of New Bridge Road and crossing Main Street to the southwest curb line of Main Street. Then following that curb line of Main Street to the south side of the railroad track where Main Street becomes Rising Sun Lane. Then crossing Rising Sun Lane to the northeast property line of 1930 Rising Sun Lane, then following that property line to Dorcas Lane and following along the rear property line of 2020, 1913 and 1907 Dorcas Lane. Continuing along the south property line of 1907 Dorcas Lane and across Dorcas Lane, then along the rear property lines of 1916 to 1912 Rising Sun Lane; Then crossing Rising Sun Lane and continuing along the curb line on the northwest side of Rising Sun Lane to its intersection with Kennett Pike. Continuing along the curb line on the north side of Kennett Pike and crossing Kennett Pike at 3104 Kennett Pike. Continuing along the southeast property line of that property and then along the rear property lines of the adjoining houses to lot 07030.3 118 (Greenhill Presbyterian Church). Continue around the property line of this lot and along the southeast curb line of the lane leading to Greenhill Presbyterian Church. Cross to the northwest side of Kennett Pike and continue along that curb line to its intersection with Breck's Lane.

The boundary justification is based primarily on the fact that the area within the historic district is the area that was considered to be Henry Clay Village in late nineteenth century directories. The northwest boundary excludes the new Columbia Gas building, but otherwise includes properties and lands that belonged to mill owners and Henry Clay Village residents until early in the twentieth century when the mills ceased to operate. The boundary along the river bank includes one mill and one mill site, but excludes Walkers Mill on the other side of the river. Although it was at one time considered a part of Henry Clay

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Village, it is listed on the National Register in two other districts. The southeast boundary includes mill workers' houses and properties of the du Pont Family along Rising Sun Lane. The southwest boundary crosses Kennett Pike to include Greenhill Presbyterian Church and four nineteenth century houses that historically have been considered to be a part of Henry Clay Village. It excludes the twentieth century housing development of Westover Hills and the modern golf course which border these properties. The southwest boundary also includes the properties of the du Pont family and the Alexis I. du Pont school that late nineteenth century directories specifically list as a part of Henry Clay Village. The boundaries exclude St. Joseph's Church properties and Mt. Salem Church because they are no longer contiguous with the district boundaries as outlined even though they were at one time considered to serve the residents of Henry Clay.

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Nemours Historic District

other names/site number

2. Location

street & number See Map

city, town

state Delaware

code

county New Castle

code 01 003

zip code 19810

☐ not for publication

☒ vicinity Wilmington

3. Classification

Ownership of Property

☒ private

☐ public-local

☐ public-State

☐ public-Federal

Category of Property

☐ building(s)

☒ district

☐ site

☐ structure

☐ object

Number of Resources within Property

Contributing

9

19

13

Noncontributing

0

buildings

sites

structures

objects

Total

Name of related multiple property listing:

Number of contributing resources previously
listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this
☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet

Signature of certifying official

Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National
Register. ☐ See continuation sheet.

☐ determined not eligible for the
National Register.

☐ removed from the National Register

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

LANDSCAPE/garden

AGRICULTURE/agricultural field

Current Functions (enter categories from instructions)

RECREATION AND CULTURE/museum

HEALTH CARE/hospital

AGRICULTURE/agricultural field

EDUCATION/library

7. Description

Architectural Classification

(enter categories from instructions)

LATE 19th AND 20th CENTURY REVIVALS/

Beaux Arts

Materials (enter categories from instructions)

foundation

walls STUCCO

roof TILE

other

Describe present and historic physical appearance.

The Nemours Historic District is the area around the Nemours Mansion which was the home of Alfred I. du Pont. The district occupies about one square mile north of the Brandywine River in Brandywine Hundred. It is bounded by a strip of land along Concord Turnpike (Route 202), Rockland Road, Route 141, Alapocas Road, and the Nemours property line between Alapocas Woods and Blue Ball with a section of the district extending along one side of Old Murphy Road near its intersection with Rockland Road. Most of the land within the district was farmland when Alfred I. du Pont purchased it and built his home there in 1910. Most of the terrain is fairly flat, but it does contain some gentle variations and a fairly steep wooded slope on the south side toward the Brandywine. Some sections of the district are heavily wooded, but there are also open fields, house lots, and the formal gardens of Nemours. In addition to the Nemours Mansion, the district includes several other residences which at one time belonged to the du Ponts and were used by employees of Nemours. Most of these houses are much older than the mansion. The Alfred I. Du Pont Institute, a modern hospital built at the bequest of du Pont, is also within the district.

Nemours Mansion is the most important building in the district. It was the home of Alfred I. du Pont who hired the New York architects, Carrere and Hastings to design it. The mansion was built between 1909 and 1910 by Smyth and Son, a Wilmington building company. Brandywine granite, the main construction material, is covered with pink stucco. The stone trim is Indiana limestone. The mansion is in the style for which Carrere and Hastings were best known: Beaux Arts Classicism. It embodies many classical elements. Du Pont and his second wife, Alicia, were great admirers of their French ancestors and the French court. Consequently, their home and gardens has a decidedly French emphasis.

3. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☐ locally

Applicable National Register Criteria ☒ A ☒ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

INDUSTRY

Period of Significance

1880-1940

Significant Dates

1910

Cultural Affiliation

Significant Person

duPont, Alfred I.

Architect/Builder

Carrere and Hastings

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above

The Nemours Historic District in Brandywine Hundred, just outside Wilmington, Delaware is significant for its architecture (Criterion C), its history (Criterion A), and its association with individuals important in our past (Criterion B). The Nemour Mansion, for which the district is named, is the best example in Delaware - and one of the best examples in the nation - of domestic Beaux Arts Classicism of the early twentieth century. The firm of Carrere and Hastings, among the foremost practitioners of this style, designed the mansion for Alfred I. du Pont. The gardens, done primarily in the French style, include all the elements traditional to this type of formal garden: the vista, lagoon, colonnade, statuary, woods, reflecting pool, fountains, greenhouse, parterre, and numerous garden buildings. The district embraces the surrounding properties that, like the Nemours site, had been farms for many decades. Alfred I. du Pont purchased these properties, and his employees lived in the existing houses, which included a variety of ages and styles. Du Pont also built some of the buildings that are included in the district but are outside the Mansion grounds. The district is important historically because of its association with early farming and rural life in Brandywine Hundred and because it is tangible evidence of the impact that the du Pont family and the DuPont Company have had upon Delaware. The district is also important for its association with Alfred I. du Pont, an industrialist and businessman who spent his early years with the Du Pont Company in Delaware and later exerted a profound influence upon the development and economy of the state of Florida.

9. Major Bibliographical References

☒ See continuation sheet

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

- ☐ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository: _____

10. Geographical Data

Acreage of property 345 acres

UTM References

A 18 452330 4402280
Zone Easting Northing

C 18 452240 4403850

B 18 453320 440217000
Zone Easting Northing

D 18 451520 440910200

☐ See continuation sheet

Verbal Boundary Description

☒ See continuation sheet

Boundary Justification

The boundary line generally falls along the property line of Nemours. The property line follows the outside edge of the wall surrounding the estate. The boundary line deviates from this path in the area of Old Murphy. A home with surrounding yard is included in the district. The home is associated with the Nemours Mansion. The dairy barn and the Bird/Husbands house are also included. Both are outside the Nemours property but are historically associated with the property.

11. Form Prepared By

name/title Priscilla M. Thompson*

organization The History Store

street & number P.O. Box 207

city or town Wilmington

date 11/11

telephone 302-634-1713

state DE

*revised by Diane Bernardo, DE Dept. of Transportation, Box 779, Dover, DE 19901

302-736-4396

gods and goddesses: Summer with garment cast aside, Fall with grapes, Winter with wind blowing. In classical mythology, Spring had her head crowned with flowers, which bears no correlation to Crenier's Spring.

8. REST ROOMS

9. MAZE GARDEN

Canadian Hemlock form the main hedges of the maze, and the inner hedges are of Helleri Holly. The Pin Oaks lining the Maze Garden have been cubed to create a formal setting. The entire garden is tilted so that the pattern can be seen from the Mansion.

"Achievement" by Crenier dominates the center of the Maze Garden. Triton, a merman, is sculpted in white carrara (sugar) marble on each side. The face of Neptune, King of the Oceans, is on the base of each Triton. The center statue of bronze was originally gold leafed; currently it is painted gold.

10. COLONNADE

The Colonnade was built of brick faced with Indiana limestone in 1926 by Stewart and Donahue of Wilmington. The structure was covered by a wood edifice to permit the statue and carvings on top to be sculpted in place. It is a memorial to Pierre Samuel duPont de Nemours and to his son, Eleuthère Irénée duPont.

The two pairs of red marble vases are from the palace of Franz-Josef, the Hapsburg Emperor (1830-1916).

The tubbed trees across the Colonnade are Ornamental Figs and Oleander. The boxes are based on the designs of André Le Nôtre (1613-1700) for ornamental trees at Versailles.

11. SUNKEN GARDENS

Alfred Victor duPont, son of Alfred I. duPont, and Gabriel Masséna designed the Sunken Gardens, which were constructed between 1928-1932. The walls and steps are built of travertine marble from Rome. The statuary is white carrara (sugar) marble.

The main statuary at the top and the side statues in the fountains were sculpted in 1930 by Charles Sarrabezolles (b. 1888), who was primarily a religious sculptor, which may account for the fact that two of the figures in the main statuary group of the Sunken Gardens look remarkably like putti—small angels. The two marble statues at the top of the steps and the bronzes in the pools are the works of Claude Grangé (c. 1890-1971).

Grottoes were considered vestiges of the Roman bath. Throughout the gardens is a grotto motif, similar to water dripping down a cave wall or volcano rock used in Italian grottoes. It is called tufa. The "grotto" areas in the side fountains at the Colonnade end of the Sunken Gardens have a mosaic background, also reminiscent of Roman styling.

12. WREN'S NEST

The little gray house on the right is called the Wren's Nest and was used as a schoolhouse and playhouse by the children on the estate.

Across from the Wren's Nest is an orchard planted with apple, peach and pear trees.

NATURAE PRIMUS IMPETUS—The "First Instinct of Nature" is represented by a cast iron statue of a bull mastiff protecting her pups by A. Durene.

13. ROCK GARDEN

The rock garden was a favorite element in nineteenth century English gardens. It contains many species of bulbs and some selected dwarf conifers. The figurines date to the beginning of the century and are from Czechoslovakia.

Fagus sylvatica 'Pendula'—This unusual variety of beech is known to cover nearly an acre when it reaches full maturity (c. 150-200 years). This tree is about 60 years old.

14. TEMPLE OF LOVE

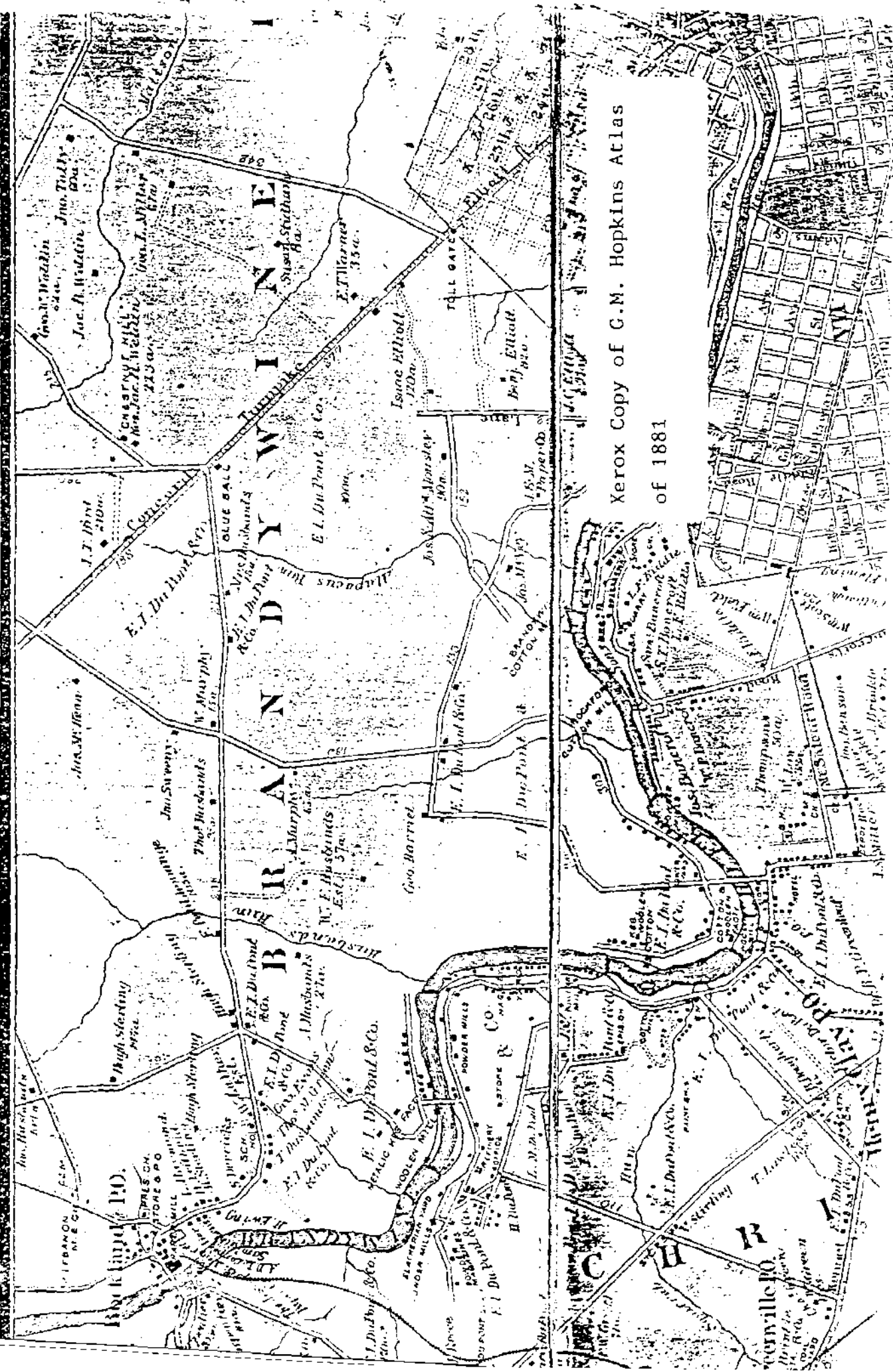
This classically styled temple is the setting for a life-sized statue of Diana the Huntress cast by Jean Antoine Houdon (1741-1828) in 1780. He made friends with Benjamin Franklin while the latter was in Paris as minister to France. Congress invited Houdon to come to the United States in 1785 to sculpt a statue of George Washington. Houdon did a full-sized statue of Washington in 1786, which is now in the Virginia State House in Richmond. In 1801 he sculpted a bust of Washington, which is now at Mt. Vernon.

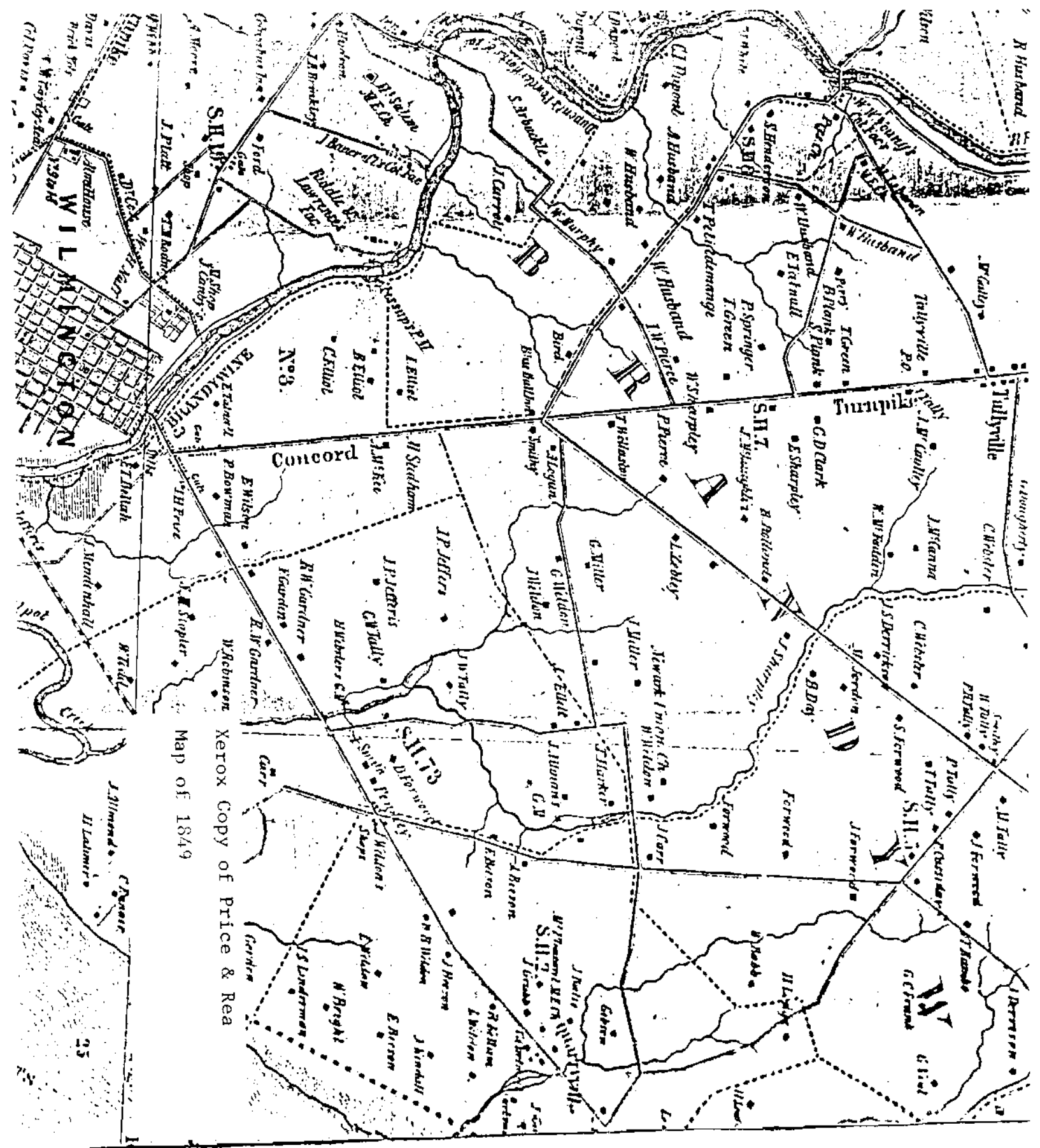
CANNONS—Launched in 1797, the frigate Constitution later took part in the War of 1812. When the Constitution was restored in the 1920's to its 1797 condition, Alfred I. duPont acquired these two cannons which had been later additions.

BLOODHOUNDS—This cast iron statue by Jean de Sommevoire originally stood in the center of the Maze Garden.

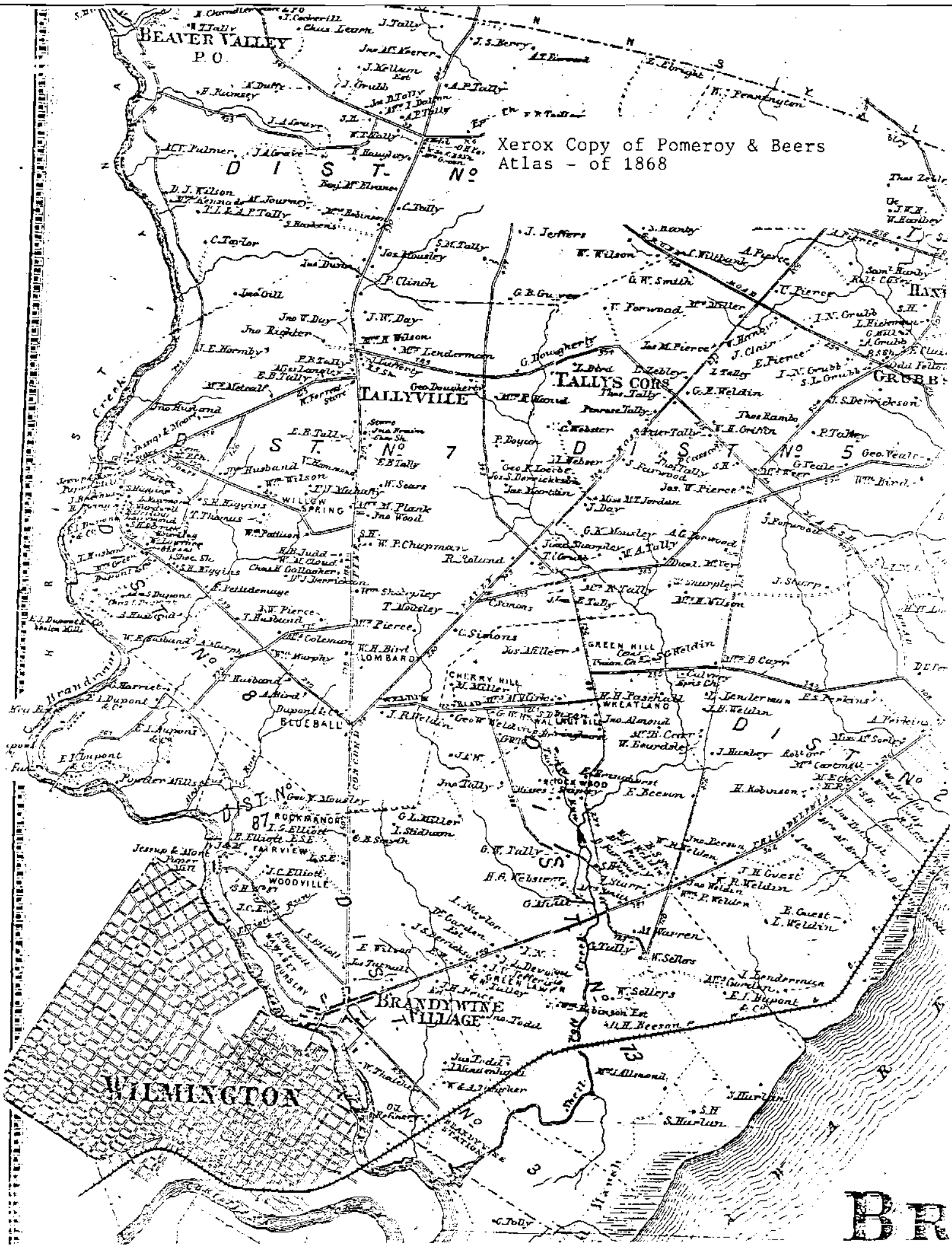
15. All tubbed plantings are based upon the traditional French Garden Tubs. The materials used are citrus fruits (Orange, Tangelo, Lemon, Calamondin Orange), Oleanders, Loquats and Ornamental Figs.

2000-11-24 Monday





Xerox Copy of Pomeroy & Beers
Atlas - of 1868



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The main facade of the two and a half story mansion faces west. The central portion is five bays wide with the three central bays recessed to form a two story portico at the front of which there are six stone Corinthian columns including four in pairs. The main entrance is in the center of this portico and has a fanlight above it. The end bays of the central section of the facade are trimmed with quoins, and each bay contains large windows with a closed pediment above it. A dentilled cornice and stone balustrade run across the top of this central section. Six dormers with arched roofs project from the hip roof that is behind the balustrade. In keeping with the symmetry typical of the style, a smaller, two bay wide wing extends at each end of the main block and is slightly recessed from the facade.

The south end of the south ell is trimmed with a "trompe d'oeil" wood trim. This ell extends to yet another one story ell at the rear of the house. The rear ell is only one story high, is stone, and is trimmed with Doric pilasters and half columns between the windows. A stone balustrade surrounds the deck on top of the ell. The back of the main block of the mansion is simpler than the facade, but it does have the same dentilled cornice, balustrade, and dormer windows.

At the north end of the main block a two story hip roofed wing extends to the rear of the mansion. There are entrances to the north and east side of this wing which once housed servants, the kitchen, and utility rooms in the basement. The roof of the mansion is tile, and it is broken by a number of stone capped chimneys. A weathervane in the form of a rooster rises from the chimney at the north end of the main block.

The mansion contains 77 rooms, many of which are now open to the public as a museum. Rooms in the rear north ell that were used by servants are bedrooms frequently used by visitors to the Alfred I. du Pont Institute. Some rooms are also used by the museum staff. The main block, the north and south wings, the south rear ell, and the basement are open to the public and are basically furnished and maintained as they were when the du Ponts were in residence.

The main entrance below the facade portico leads to a reception hall that has a black and white marble floor,

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a coffered ceiling, and a large fireplace. This room extends through the main block to a terrace at the back. The dining room at the north end of the house is directly in front of the butler's pantry and kitchen which extend into the north rear ell. A library and sitting rooms are at the front of the house and a large drawing room is at the south end. Behind it there is a sun room in the south rear wing.

The interior of the mansion is as elaborate as its exterior. The furnishings and decorations reflect the personal taste of the du Ponts as they gathered about themselves furniture, works of art, and decorative items from many ages and countries.

Stairs rise just north of the reception room to the second floor where bedrooms are located. These include bedrooms for the family and guests and also reflect the eclectic taste of the du Ponts. The rooms are large and the ceilings are high, so the number of rooms in the main living quarters is not as great as might be expected.

The basement of the mansion reflects the inventiveness and personal preferences of Alfred I. du Pont. He had many patents to his name and used his technological skills to create a refrigerated room, an ice-making room, a power plant, and other devices in the basement. The basement also includes an exercise room, a two lane bowling alley, and a billiards room.

Since opening as a museum, the house has undergone some renovation, cleaning, and repairs, but it is essentially in its original condition. Maintenance is excellent, and because it is a museum it is likely to remain that way.

The mansion grounds include some utilitarian buildings as well as the mansion's famous gardens. A one story rectangular stucco laundry stands at the north rear of the mansion (#6) near a grape arbor and small parking area. A greenhouse (#7), cutting gardens and nursery (#8), gatehouse (#32), and water tower (#10) are a part of the grounds, but the gardens dominate the landscape. When du Pont completed the construction of the mansion he surrounded its 300 acres with a nine foot wall topped with fragments of glass. However, work on the gardens did not begin until some time after the mansion was finished.

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Thomas Hastings of the firm of Carrere and Hastings made designs for the gardens, but after his death in 1929, Alfred duPont's son, Alfred Victor du Pont and his partner in landscape architecture Gabriel Massena took over the work and designed the sunken gardens. The formal gardens stretch out from the facade of the mansion and include most of the traditional elements of the French formal garden: a vista, reflecting pool, maze, sunken gardens, rock garden, statuary, woodlands, lakes, and waterfalls.

The will of Alfred I. du Pont required that a large part of his estate go into the Nemours Foundation to establish a charitable institution for the care and treatment of crippled children. The result was the present Alfred I. du Pont Institute hospital which stands within the original mansion grounds. The original hospital, built in 1940 (#28) stands between Rockland road and the new hospital (#27). Most of the area between the gardens and Rockland Road is now used by the hospital and the museum's visitor center. However, that area does include the carillon tower (#29).

Alfred I. du Pont built the tower as a memorial to his parents, and it became his own burial place. One of the tallest structures in Brandywine Hundred, it plays regularly, and has been a local landmark for over half a century.

Within the mansion grounds there was also some housing for employees in the Old Murphy House (#30) and the chauffeur's quarters which were in the garage (#9). Du Pont purchased several properties further away from the mansion in which his employees also lived. These included the stucco William Murphy House (#34), and the frame Bird/Husbands House (#36). Du Pont built the large barn and dairy house at Blue Ball (#38 and #39) in about 1914 and they became a part of the farming operation which produced food for the mansion. Du Pont built two other houses in the early 1930s for employees. Both have been demolished.

The old farmhouses that Alfred I. du Pont purchased to house his employees represent an earlier farming era in Brandywine Hundred. Some of the fields

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within the district are still cultivated and are in stark contrast to the traffic choked highways and high commercial buildings which surround the district. The gently rolling landscape, old farmhouses, Alfred I du Pont's mansion and gardens, and the Alfred I. du Pont Institute which was his legacy, together form a cohesive district which blends old Brandywine Hundred with the home of an American industrialist.

An Inventory of the individual buildings, structures, and objects follows

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INVENTORY - Numbered as shown on plan

- .1 Nemours Mansion - two and a half story, stone and stucco, 77 room house in style of Beaux Arts Classicism. Built 1909 to 1910 by Smyth and Son of Wilmington, Delaware in accordance with design of architects Carrere and Hasting of New York. See general description for details. 1 Contributing building.
- .2 English Gates - Constructed in 1488 for Wimbledon Manor, the English estate which Henry VIII gave to his sixth wife, Catherine Parr. The gates stand slightly northwest of the mansion. 1 contributing structure.
- .3 Russian Gates - These ornamental iron gates were made in France for the palace of Catherine the Great outside St. Petersburg, Russia. The dates commemorate her birth and death. The gates stand to the southwest of the mansion. 1 Contributing structure.
- .4 Boxwood Garden - French parterre executed in English Boxwood. This garden is just south of the mansion. 1 Contributing structure.
- .5 Four Borders Garden - This section of the southern gardens is named for the mixed herbaceous borders in it which contain a total of one sixth of a mile of annuals and perennials. At the north end of this garden which is south of the Boxwood Garden is a large tulip tree which was standing when the mansion was built. "Tendresse" a bronze statue sculpted by G. Loiseau-Bailly in 1912 is near the woodlands bordering the garden. At the southern end of the garden the frog pond forms the transition from pleasure garden to woodlands. 2 Contributing structures. 1 Contributing Object.

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- .6 Laundry - This is a one story rectangular stucco building with a hip roof at the rear of the mansion where laundry was done. 1 Contributing building.
- .7 Greenhouse - The central section of the greenhouse has a rounded hip roof and a central entrance shaped like a Palladian window. Wings extend to either side of the central section. 1 Contributing structure.
- .9 Nursery and Cutting Gardens - The nursery and cutting gardens to the south of the greenhouse produce plant stock for the gardens and cut flowers for use in the house. 1 Contributing structure.
- .10 Water Tower - The round pink stucco water tower is the equivalent of several stories in height. A clock built into the wall faces the mansion. A balustraded balcony in the upper section circles the tower. The roof is conical with a weathervane at the peak. Four gable roofed dormers project from the roof and below them four double glass doors appear to open onto the balcony. This is a part of the water system for the estate. 1 Contributing Structure.
- .11 Water Tower Vista - a short vista of lawn lined with evergreens traverses the diagonal from an original estate road to the water tower. 1 Contributing Structure.
- .12 Vista - The main vista extends from the mansion facade to the reflecting pool. One of the traditional elements of the formal French garden, this vista is lined with Japanese Cryptomeria, pink flowering horse chestnuts, and pin oaks. Prosper Lecourtier sculpted the two elk at the top of the vista. 1 Contributing Structure, 2 Contributing Objects.

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- .13 Reflecting Pool - The one acre reflecting pool is five and one half feet deep at the deepest section and holds 750 gallons of water. 157 jets spurt from a forty foot diameter ring inside the pool. When the jets are not operating the pool reflects the entire vista. White Carrara sculptures by Henri Crenier at the edge of the pool represent the four seasons. 1 Contributing Structure, 4 Contributing Objects.
- .14 Maze Garden - The entire maze garden is slightly tilted so that it can be seen from the mansion. Its main hedges are Canadian hemlock and the inner hedges are Helleri Holly. The sculpture "Achievement" by Crenier stands in the center of the maze garden. This statue is surrounded by a small pool with a white marble Triton on each side. 1 Contributing Structure, 3 Contributing Objects.
- .15 Colonnade - In 1926 Stewart and Donahue of Wilmington built the colonnade which is brick faced with Indiana limestone. It is a memorial to Pierre Samuel du Pont de Nemours and his son Eleuthere Irenee du Pont. 1 Contributing Object.
- .16 Sunken Garden - The sunken gardens, built between 1928 and 1932 are the design of Alfred Victor du Pont and Gabriel Massena. The gardens combine a number of elements in one composition. The walls and steps are travertine marble from Rome and the statuary is white Carrara marble. The main statues sculpted in 1930 by Charles Sarrabezolles look like small angels. The two marble statues at the top of the steps and the bronzes in the pools are the work of Claude Grange. The grotto motif, another traditional element of the formal garden, also appears in the sunken garden. 1 Contributing Structure.
- .17 Avenue to Temple of Love - This landscaped area between the small lakes and the Temple of Love

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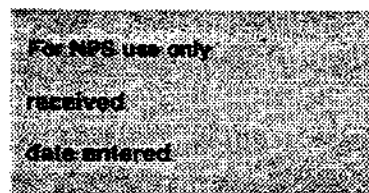
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- includes lawn and flower gardens. 1 Contributing Structure.
- .18 Temple of Love - This small round open temple with dome roof supported by Ionic columns shelters a life sized statue of Diana the Huntress cast by Antoine Houson in 1780. 1 Contributing Object.
- .19 Rock Garden - The rock garden contains many species of bulbs and some dwarf conifers. Czechoslovakian figures of dwarfs or elves are scattered through the rock garden. 1 Contributing Structure.
- .20 Wren's Nest - This is a small one story wooden house with wings extending in four directions. It was a schoolhouse and playhouse for children on the estate. 1 Contributing Building.
- .21 Rest Rooms - Small modern rest room building for visitors. 1 Non-Contributing Building
- .22 Visitor Reception - One story modern building containing a reception desk and seating area for visitors to the museum. This is where museum tours begin. 1 Non-Contributing Building
- .23 New Gate House - Very small one room, one story shelter for attendant at entrance to museum grounds or Alfred I. du Pont Institute. 1 Non-Contributing Building
- .24 Utility Barn - Utility barn used by the A.I. Du Pont Institute. 1 Non-Contributing Building
- .25 Utility Barn - Utility barn used by the A. I. Du Pont Institute. 1 Non-Contributing Building
- .26 Utility Building - Used by the A. I. Du Pont Institute. 1 Non-Contributing Building.

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- .27 New Hospital - This is a new concrete building, three stories high of a nearly rectangular shape with entrances and parking lots on its west and south sides. 1 Non-Contributing Building.
- .28 Old Hospital - The original Alfred I. du Pont Institute is a sprawling, mostly three story building. The hospital opened in 1940 and the central building is a symmetrical hip roofed building facing Rockland Road. A large three story wing extends to the rear of the central building and other wings extend to east and west. The building is not old enough to be considered contributing at this time, but it should be reassessed in the future. 1 Non Contributing Building.
- .29 Carillon Tower - Alfred I. du Pont built the Carillon Tower shortly before his death in memory of his parents. Alfred, his third wife, and his brother-in-law are now buried there. The pink stucco tower with limestone trim is a rectangular shape. It is the equivalent of several stories high and stands on a fieldstone base. A pointed roof with octagonal base shelters the bells which hang within an open belfry. The tower is a landmark visible for miles around, and the bells ring at regular intervals. 1 Contributing Object.
- .30 Old Murphy House - The Old Murphy House is a two and a half story, five bay wide stone house now painted white. The ridgeline of its steep pitch gable roof runs the length of the house and is broken by interior end chimneys. The facade is on the east side of the house and a small entrance porch shelters the central main entrance. The first floor windows are nine over twelve double hung wooden sash and the second floor windows are six over six. There is a wing extending from the center of the rear of the house. This was the home of several members of

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the Murphy family and was purchased by Alfred I. du Pont when he started work on Nemours mansion. Du Pont used it to house employees, and it is now used by the Institute. The house probably dates from the early nineteenth century. 1 Contributing Building.

- .31 Estate Residence - This two and a half story pink stucco house with limestone trim was built in conjunction with the mansion house and matches it in style. 1 Contributing Building.
- .32 Estate Gate House - The original gate house for the mansion stands near Route 141 at the original entrance to the estate. This one and a half story house of pink stucco with limestone trim matches the mansion in style and finish. 1 Contributing Building.
- .33 Husband's Run Ponds - This series of ponds almost appears to be natural, but they are the result of Alfred I duPont's damming up of Husband's Run and diverting it to these ponds which are elements in the garden plan. 1 Contributing Structure.
- .34 William Murphy House - This pink stucco house faces Rockland Road and probably dates from the early nineteenth century. It has undergone some alterations, but retains many of its original interior and exterior features. The facade is three bays wide on Rockland Road with a central entrance below a small hip roofed entrance porch. Wood dentils line the cornice of the low pitch gable shingled roof. Interior end chimneys of unequal size pierce the ridge line. A gable roofed ell extends along Old Murphy Road. It is also two stories high with a gable roof and has a gable roofed dormer facing Old Murphy Road. A porch on the north and east sides of the house has a hip roof supported by plain posts with openwork brackets which meet to form shallow

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arches between the posts. 1 Contributing Building.

- .35 Bird-Husbands House - This frame house with finish of German siding stands on the south side of Rockland Road. The main block of the facade is five bays wide and two and a half stories high with a gable roof. A cross gable containing a pair of arch topped windows interrupts the roof cornice in the central bay. A small shed roofed enclosed entry porch now covers the main entrance in the central bay. A smaller frame, gable roofed-wing extends to the west of the main block. Despite the radical alterations that have been made on the interior of his house, it appears that the west ell is older than the main block. This house was used by the A. I. du Pont Institute which installed dropped ceilings, altered room sizes, and removed much interior detail. A portion of the original stairs, some handrail, original flooring, and trim still remain on the third floor. 1 Contributing Building.
- .36 Bird-Husbands Garage - This small garage at the rear of the Bird-Husbands House is a modern structure. 1 Non-Contributing Building.
- .37 Blue Ball (du Pont) Barn - This large rectangular stuccoed barn stands at the southwest corner of the intersection of Route 202, Rockland Road, and Foulk Road. The site has long been associated with the Blue Ball Tavern, demolished within the last decade. The tavern served travellers on the old turnpike which has now become Route 202. The present barn was built in about 1914 by Alfred I. du Pont. It was used as a part of the farming operation which produced food for the mansion residents. The barn faces Route 202 and two ventilators extend from the ridge of the gable roof. On the facade a ramp rises to the main entrance which is through a gable roofed entrance porch in the central bay; the pediment contains a semi-circular window

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opening. Gable roofed dormers with small rectangular window openings project from the roof on each side of the entrance. The window openings which include rectangular ones on the long sides of the barn still remain, but they contain no sash or glass. The fenestration at each of the barn ends includes three rectangular openings at the lower level, one high rectangular openings at the central level, and a semi-circular opening in the peak of the gable. The barn is not in good physical condition and the wood on the interior is unsound. Another barn very similar to this one still stands within the grounds of the Du Pont Country Club. 1 Contributing Building.

- .38 Du Pont Dairy - This one story rectangular stucco building with slate shingled hip roof is perpendicular to the south end of the facade of the barn. The facade on the north side contains openings for three windows and an entrance door. A remnant of the door and a few sash remnants are all that remain in the openings. These remnants indicate that a four light transom once topped the door, and that the windows were of the casement type. A small chimney with a corbelled brick cap projects through the roof. This served as the dairy or milk house for the mansion. 1 Contributing Structure.
- .39 Dressed stone Wall - Remnants of a dressed stone wall still exist, especially near properties which were not originally within the mansion grounds. The use of dressed stone indicates that the wall is not as old as the traditional random fieldstone walls found around many farms. 1 Contributing Structure.
- .40 Estate Wall - A nine foot wall, stuccoed and topped with fragments of glass surrounds most of the mansion grounds. This was constructed at about the same time as the mansion, and most of the wall remains today. It includes gates at the former main entrance on Route 141 and at a secondary entrance with sentry house on Rockland Road. 1 Contributing Structure.

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The Nemours Historic District fits within the chronological period 1880-1940 as outlined in the Delaware Statewide Comprehensive Historic Preservation Plan. As the plan states, urbanization and suburbanization is characteristic of this period. Even though its owner was a part-time gentleman farmer, the construction of the Nemours mansion and gardens was one of the developments which helped change Brandywine Hundred from an area of farms to a suburban residential area. The district is near the Brandywine River, one of the major streams within the geographic area the Plan defines as the Pennsylvania Piedmont.

Within the state's group of themes related to landscape trends, the Nemours Historic District fits within the Architecture, Engineering, and Decorative Arts theme. The main mansion, its gardens, and surrounding buildings are a direct reflection of the tastes of Alfred I. duPont who owned them. The district also exemplifies the Major Families, Individuals and Events theme within the plan's general category of "Cultural Trends." The owner and builder of Nemours was a member of the locally and nationally prominent duPont family who started E. I. DuPont de Nemours and Company. From its modest early-nineteenth century beginnings on the banks of the Brandywine, the company grew to become a chemical giant. The early twentieth century was a period of company expansion which enriched many members of the family enabling them to build large mansions.

Nemours, the main building in the district and the one from which it takes its name is a design of the prominent architectural firm of Carrere and Hastings. Beaux Arts classicism is the style for which the firm became famous, and its use at Nemours is a strong statement of the owner's desire for grandeur in his personal residence. As a property type it is one of many large Delaware mansions designed by prominent architects in clearly identifiable styles built in the late-nineteenth and early-twentieth centuries for members of the duPont family. Some have been destroyed, some are now included in historic districts, and some still serve as residences. Most, like Nemours, were surrounded by formal gardens and had outbuildings as well as a number of secondary residences for use by employees and servants.

Alfred I. du Pont, whom his biographer has called "the family rebel," gave long consideration to construction of a new home before starting work on Nemours in 1909. du Pont had grown up at "Swamp Hall", one of the family residences near the Du Pont powder mills, where he and his brothers and sisters had been orphaned at an early age. As an adult he lived at both Swamp Hall and Rock Farms, houses whose early origins could not be completely disguised by

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remodelling. The site on which the Nemours mansion stands is a plateau above the Brandywine River not far from the original Du Pont powder mills and very close to the Du Pont Company Experimental Station and Laboratories. Alfred I. du Pont had apparently given some consideration to the purchase of the property before the turn of the century and visited it with an engineer, from whom he requested a professional opinion on its potential.

Probably by conscious design, the deed records on Nemours and the surrounding properties are difficult to follow. However, the Price and Rea Map of 1849 shows that neither the Du Pont family nor company owned any of the land at that time. About twenty years later, in 1868, the Pomeroy and Beers atlas shows that E.I. Du Pont and Company owned large tracts of land on the north side of the Brandywine as well as land at Blue Ball. By 1881, as shown on the Hopkins atlas, the company had expanded further and owned a number of houses in the village of Rockland in Brandywine Hundred. The company continued to expand its land holdings so that by 1893 it owned a large portion of the Nemours Historic District. William du Pont, Alfred's cousin and ally in many company issues, also owned two parcels in the district.

Alfred I. du Pont and his first wife, Bessie, separated in about 1904, and Alfred moved to Rock Farms, an old house that had belonged to the Elliot family and stood just east of the Nemours property. In 1907, after marrying his second cousin Alicia, Alfred I. du Pont began the development of Nemours in earnest. The bridegroom had made up a wedding announcement for the press in which he called himself Alfred I. du Pont de Nemours. Du Pont was thereby adding onto his name the French town from which his forefathers had come to settle in America in 1800. He was also emulating his ancestors, who used this name in their early days in this country.

The accounts of Alfred's relationships with his family and with the company contain numerous variations of the story of differences of opinion that developed into outright hostility at times. There can be, however, no doubts about Alfred's admiration for his ancestor Pierre

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Samuel du Pont de Nemours and the eighteenth century France from which he came. Alfred's wife Alicia shared this admiration. Nemours would have been an appropriate name choice for the newest and probably the most elegant du Pont mansion.³ A house in the popular architectural style called Beaux Arts Classicism suited the francophile du Ponts.

Beaux Arts Classicism is the style named for the Ecole des Beaux-Arts, a school in Paris where a number of American architects studied at the turn of the century. The style reached its full expression in the architecture of the 1893 Columbian Exposition or World's Fair held in Chicago in 1893 which had a strong influence on American architecture. The exposition's array of buildings by John Wellborn Root; Daniel H. Burnham; Henry Van Brunt; and McKim, Mead, and White in a setting created by Frederic Law Olmsted became known as "The White City," an ideal that other American cities would try to emulate in what was to become known as the "City Beautiful Movement." Its "classical pictorialism," as mentioned by architectural historian Marcus Whiffen, and its grand scale made it a popular style for public buildings, banks, and institutions. Wilmington itself was caught up in the movement in the creation of Rodney Square. Alfred's cousin Pierre led the improvement of Rodney Square with commencement of construction of the new Du Pont Company building in 1906; it took three more decades to complete the square.⁴ Nemours Mansion was completed in 1910, much earlier.

Although there are numerous stories about Alfred I. du Pont's friendliness with the powdermen at the company, his casual attitude toward convention, and his occasionally rustic behavior, he was a man of great wealth and talent. Du Pont had travelled extensively, was technically inventive, and enjoyed music and literature. It is not surprising that he and his wife Alicia selected the well-known New York architectural firm of Carrere and Hasting to design a house that would suit an affinity for the French, and what seems to have become Alfred's desire to create an outstanding building, something more sophisticated than the houses of the other du Pont homes.

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The "Beaux-Arts Men," as Alan Gowans calls them, included architects whose work incorporated elements of Roman, Georgian, and other styles. These men were highly trained academicians who had studied the earlier styles and rearranged them in a scholarly manner in their own designs. Among the best known of these architects were Richard Morris Hunt, Charles McKim, Stanford White, Ralph Adams Cram, and the firm of Carrere and Hastings.⁵ John Mervyn Carrere, the son of a Baltimore coffee merchant, had spent most of his youth abroad before attending the Ecole des Beaux Arts in Paris. There he met fellow-student Thomas Hastings, the son of the pastor of West Presbyterian Church in New York. This was the church of Henry M. Flagler, the Standard Oil millionaire who developed resorts and railroads in Florida. According to Wayne Andrews in Architecture, Ambition, and Americans, "the firm (of Carrere and Hastings) might not have been founded as early as 1885, when Carrere was only twenty-seven and Hastings twenty-five, if Flagler had not decided that his pastor's son was the only architect who could translate into laths and plaster something of his own passion for the future of Florida."⁶ Although the young architects had been working in the drafting room of McKim, Mead, and White, Flagler's Hotel Ponce de Leon was their first independent commission. The hotel design took liberties with the classical, but the firm's later work was based almost exclusively on the Renaissance in France. This was the case in their designs for Flagler's mansion in Palm Beach, the New Jersey villa of C. Ledyard Blair of the Lackawanna Railroad, the New York Public Library, and the Henry Clay Frick Mansion in New York. How could Mr. and Mrs. Alfred I. du Pont de Nemours have found architects more suited to their own taste?

Nemours was certainly one of the last designs in which Carrere participated, for he was hit by a taxicab and died in 1911. Hastings carried on the business of the firm by himself until his death in 1929. Although Alfred I. du Pont's biographer calls the architect "the co-designer with Mr. du Pont of Nemours," the design itself bears the unmistakable stamp of the trained architect, despite du

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Pont's innovations, suggestions, and additions.⁸ At the present time the Alfred I. du Pont papers are not available for study, so the amount of surviving correspondence with the architects is unknown. It is also not clear whether the paths of du Pont and Flagler ever crossed or whether they ever had social contact with each other. Their careers had several similarities: their investments in Florida, their architect, and their yacht builder.

Du Pont stayed closer to home when he selected James M. Smyth of Wilmington as his builder. Smyth had already done work for the family and the company but was an unknown to the architects. In addition to having full confidence in Smyth, du Pont probably knew that Smyth would accept du Pont's on-the-job suggestions and changes. When complete, the 77-room mansion included innovations that reflected Alfred I. du Pont's technical ingenuity as well as his interests: a wind indicator; an ice making plant; a refrigerator room; an electrical plant; two bowling alleys; an exercise room; and a back-up for every mechanical system.

The mansion interior, with its gilding, marble, parquet floors, and other details complemented the exterior. The furnishings and decorations are a mix of periods, styles, and national origins and reflect the personal preferences of the owners. As Ruth Linton, the present curator of Nemours has written, Alicia du Pont selected the original furnishings, but Alfred's last wife, Jessie Ball du Pont, lived in the house for about fifty years and had a strong influence on the present furnishings.⁹ Alfred and Alicia du Pont had collected about 3,000 books at Nemours, and in 1919, nine years after completion of the present mansion, they planned a library addition. Thomas Hastings designed a thirty by ninety foot room, but du Pont delayed construction when he received a tax bill for a million and a half dollars. Alicia died the following year, and the library was never built.¹⁰

About one hundred acres of formal gardens adjoin Nemours Mansion today. It took more than two decades to develop them. After completing the mansion du Pont surrounded his 300 acre estate with a high wall, just as Louis XIV had enclosed Versailles before starting to work on

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its gardens. Louis XIV hired Andre Le Notre, the best gardener France would ever know, to design the gardens of Versailles, gardens that would be the inspiration for the gardens at Nemours two and a half centuries later.

Landscape architecture is a relatively new term being applied to what was an attempt to make the landscape look like a painting. It is a complex and sophisticated art form. Landscape gardening is also very expensive, usually a product of the leisure class in any culture. Plants are used in an architectural way and, combined with water, often modify the micro-climate. The gardens of ancient Rome and the Italian gardens of the Renaissance were the inspiration for many of the elements in the French formal garden. The gardens of Nemours incorporate many of the elements of the gardens of Versailles: the vista, reflecting pool, maze, colonnade, statuary, parterre, woodland, cutting garden, fountains, and lagoons.

Gardening had been a long tradition in the du Pont family; E.I. du Pont, founder of the company, had brought the tradition to America. The fertile and temperate valley of the Brandywine is graced with many du Pont gardens. The most famous are probably those at Longwood, home of Pierre S. du Pont, to whom Alfred was to lose in the struggle for power within the Du Pont Company. Some accounts of the du Pont family attribute the construction of Nemours and its gardens to a rivalry between the cousins in house and garden building as well. It may never be possible to know just how much of this rivalry existed, but it is somewhat beside the point for the two men were creating very different types of estates. Pierre was enlarging an old house and arboretum into a vast park that eventually included many types of gardens. Alfred was building a new house and garden within the discipline of one defined style.

Although Carrere of Carrere and Hastings was dead, Hasting drew up plans for the garden but did not receive orders from du Pont to proceed with the work in 1929. Hastings died before the work began, and Du Pont discussed his plans with his son, Alfred Victor du Pont. The younger du Pont was studying in Paris, where he formed a partnership with Gabriel Massena. The two came to Wilmington and

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carried on with the garden work; it was the first commission of du Pont and Messina in the United States. They enlarged the original design by adding the sunken garden.

Today the sweeping view of the original and enlarged garden from the mansion at one end to the Temple of Love at the other encompasses statuary by Prosper Lecourtier, Henri Crenier, Charles Sarrabezolles, Claude Grange, A. Durene, and Antoine Houdon. The colonnade by Stewart and Donohue is a memorial to Alfred I. du Pont's ancestors. Other items intended to capture the eye as it scans the view include such European souvenirs as red marble vases from the palace of Franz-Joseph, elf figurines from Czechoslovakia, and gates made for the palace of Catherine the Great outside St. Petersburg.

Historically, the garden has been a place for lovers, a place to bathe and to meditate, and a place for fun and for burial. The garden at Nemours fulfilled all of those expectations. With abundant water, quiet views, and touches of humor, it is obviously a place for fun and meditation and could be a place to bathe. It was certainly a place for lovers when it was the setting for the wedding of Alfred's sister-in-law in 1931. It is also a place for burial. The Carillon tower, designed by du Pont and Massena and built 1934-36 as a memorial to Alfred I. du Pont's parents, is also the burial place of Alfred and his third wife, Jessie Ball du Pont.

The Nemours estate could not operate without a large staff. There are rooms for employees in the rear wing of the mansion, but the surrounding houses and countryside also became a part of Nemours. As mentioned above, it is difficult to trace the transfers of all the parcels that came to be included by Alfred I. du Pont in his estate. However, he did purchase two tracts that had belonged to the Murphy family. One tract was incorporated into the main estate and contained the old stone house that still stands near the Institute. Although painted white, it is a typical Pennsylvania farmhouse with a gable roof and end chimneys. A second Murphy house stands at the northeast corner of the intersection of Old Murphy Road and Rockland Road.

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The Price and Rea map of 1849 includes both of those houses which were probably at least thirty to forty years old at that time. Later maps of 1868 and 1881 show either W. Murphy or A. Murphy as the owner of those houses, although William du Pont owned one of them by 1893. In the mid-nineteenth century both houses were owned by William Murphy who made his will in 1857 leaving all his property to his descendants. William Murphy apparently lived in both houses at one time or another for he left to his son Alfred D. Murphy the "farm on which he resides, my former residence". William himself was then living in the house at the intersection of Old Murphy and Rockland Roads. William Murphy died in 1870 owning the two farms in Brandywine Hundred, a brick house in Wilmington, and a stone house at the corner of Tenth and Shipley Streets in Wilmington. A substantial land owner, he also had enough money to be able to leave amounts of \$500 and \$1000 to his children and grandchildren. Alfred D. Murphy, William's son, continued to farm the land and was listed as a farmer in Rockland in the 1882 Delaware State Directory.¹² After Alfred I. du Pont purchased the two Murphy farms they housed Nemours employees.

Du Pont purchased two parcels on the south side of Rockland Road between Nemours and the Concord Turnpike. These were the Blue Ball property and the Bird/Husbands farm. In the mid eighteenth century the present Concord Pike was simply called the road to the Brandywine Ferry, and it terminated near the flour mills in Brandywine Village. In 1811 it was incorporated as the Wilmington and Great Valley of Pennsylvania from which grain came to the Brandywine millers. As Mary Sam Ward explained in "Inns and Taverns of Delaware," Blue Ball was also an interchange between West Chester and Philadelphia by way of Foulk Road. The Blue Ball Inn provided food and accommodations for both people and the animals they might be taking to market. The tavern operated by George Miller in 1809 no longer remains, and according to Ward, the old toll house was removed to

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become an ice house in Wilmington. Alfred I. du Pont used the Blue Ball Farm to produce food for his own mansion, and in about 1914 he built the barn that is standing today. At that time the surrounding Brandywine Hundred countryside had become a productive dairy farming area.¹³

The Bird farm, between Blue Ball and Nemours, also has a long history in Brandywine Hundred. Gunning Bedford, a Wilmington attorney whose house still stands a short distance north on the Concord Pike, sold the land to William Bird, a house carpenter, in 1809. The west end of the house appears to be much older than the main house, and it seems likely that William Bird built it. However, it may be even older because the deed from Bedford does mention houses and buildings. In accordance with the terms of William Bird's will of 1857 his son Amos Bird inherited the house and property. William's wife Naomi was to have a home and comfortable living in the house. The farmers of Brandywine Hundred had been on the land for many generations and frequently intermarried. Naomi Bird was the former Mrs. Naomi Husbands. Amos Bird who inherited the property sold it to Andrew Husbands.

Andrew Husbands purchased the property in 1868. The style and workmanship of the house indicate that the larger section was probably built by Husbands, who unfortunately died at the young age of 35 in 1874. The map of 1881 indicates that his widow continued to live in the house for some time. By 1893 it had become the home of a Mrs. Hunter. After Alfred I. du Pont purchased the Bird house it became the home of the superintendent for the entire Nemours estate.

The deeds for this property tell us that this land was once known as New Work or Pisgan, and that Rockland Road was once called Young's Road in honor of the mills that were operated by William Young at the place on the Brandywine now called Rockland Mills.¹⁴

The houses within the district, but outside the mansion walls had all been a part of the town of Rockland in Brandywine Hundred. The town residents were mostly farmers or employees of a paper mill that William Young had started on the Brandywine in 1793. The mill burned in 1814 and was rebuilt as a woolen mill. It converted to cotton after a flood in 1822. After further troubles in mid century it was sold to Jessup and Moore, who made paper.¹⁵ Most directories published between 1874 and 1897 described Rockland as a thriving community where corn and wheat

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were the principal crops. The main businesses were grist mills, saw mills, and a large paper mill. The population grew from 200 in 1882 to 400 in 1897 and included members of many families who had lived in Brandywine hundred for generations.¹⁰

Alfred I. du Pont did some trading and negotiating with other Brandywine neighbors in establishing the full boundaries of his estate. The du Pont Company owned a large parcel of land between the Brandywine and Nemours. William P. Bancroft, a Quaker industrialist and philanthropist in Wilmington, also owned land along the Brandywine and had a special interest in establishing parks. Bancroft was certainly the catalyst in the dealings, for in 1910, at the time when Nemours Mansion was being completed, the Du Pont Company sold 106 acres between Alfred's land and the river to the city of Wilmington. Bancroft himself then transferred another much smaller piece of land to the city through the Security Trust and Safe Deposit Company. In 1914 the Du Pont Company transferred another small piece of land to the city. These parcels together became Alapocas Woods, the public park that adjoins the Nemours property. Alfred I. du Pont and William P. Bancroft then jointly paid for the paving of Alapocas Road. Thus Nemours was not only a private park for its owner, it was also next to a large, heavily wooded public park.¹¹

Nemours was not to be Alfred I. du Pont's home for the rest of his life. In 1926, long before the gardens were completed he moved his legal residence to Florida. Alfred's cousin Pierre S. du Pont had become state tax commissioner and sent a deputy to investigate Alfred's books.

"I'll be damned if I'm going to have Pierre going over my books," snapped Alfred. And to thwart any further attempts by his old enemy to check him, Alfred transferred all his Delaware land holdings except Nemours into Florida corporations. Shortly thereafter he decided to move his legal residence to Florida. He already had purchased a beautiful home site on the St. Johns at San Jose, a new subdivision just south of Jacksonville, having given up plans to build at Palatka.¹²

By this time du Pont had hired his brother-in-law Edward Ball as a business manager. Ball proved to be an astute financier and advisor who multiplied du Pont's fortune in

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Florida. St. Joe Paper Company, actually founded after du Pont's death, was to become the eventual holder of many of his properties in Wilmington.

For various financial and personal reasons not fully explained, Alfred I. du Pont's properties were transferred several times over the years. Du Pont had purchased all the properties in the Nemours Historic District before 1918. In 1918 he transferred them to Dickinson Richards, a New York attorney. Richards then transferred them to Alicia du Pont, who transferred them to Nemours, Inc. After Alicia's death the properties went from Nemours, Inc. back to Alfred I. du Pont. In 1925, several years after du Pont's marriage to Jessie Ball, they jointly conveyed the properties to Brandywine Hundred Realty. This was a Florida corporation, and presumably the transfer was to remove the ownership from the prying eyes of the Delaware tax commissioner. The properties were then transferred to Almour's Securities, Inc., another Florida corporation, after du Pont's death. Within a year they were transferred from Almour's to the Florida National Building Company, which merged with St. Joe Paper in 1942.¹⁹

Alfred I. du Pont died in Florida in 1935. His will stipulated that the major portion of the estimated 25 to 35 million dollars that would be left in his estate after taxes was to be used to establish the Nemours Foundation.

"The Nemours Foundation shall be created and maintained as a memorial to my great, great grandfather, Pierre Samuel du Pont de Nemours, and to my Father, Eleuthere Irenee du Pont de Nemours...for the purpose of maintaining...a charitable institution for the care and treatment of crippled children, but not incurables, or the care of old men or old women, and particularly old couples, first consideration, in each instance, being given to beneficiaries who are residents of Delaware."²⁰

Du Pont specified that this charitable institution should be at Nemours but not in the mansion. The mansion could be used for receiving visitors, for entertainment, or for executive use, but should mainly be a library that exhibited literature and works of art for the advancement of education.²¹ Mrs. du Pont lived at Nemours after her husband's death and elected to establish the Alfred I. du Pont Institute while she

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was still alive. It stands within the original mansion grounds and opened in 1940 to provide treatment for curable crippled children. The Institute has provided this service through the years and recently expanded its facilities.

Jessie Ball du Pont died in 1970 and was buried near her husband at the Carillon Tower. After her death the Nemours Mansion and gardens became a museum open to the public on a regular basis. The house and gardens are maintained in much the way they were when the du Ponts lived there. The furnishings and decorations, originally selected by Alicia du Pont and later changed or embellished by Jessie Ball du Pont, are the residents' choice. It is nearly unique among house museums because it is essentially as it was left by the owners: it never fell into disrepair; the furnishings and decorations are all original to the house; and the building was never altered. Nemours Mansion is the perfectly preserved home of Alfred I. du Pont, an American industrialist. It stands within the Nemours Historic District, which also preserves a small corner of the agricultural and industrial heritage of Brandywine Hundred. Perhaps Alfred I. du Pont did not intend to build a monument to himself, but he did.

1. Marquis James, Alfred I. duPont, The Family Rebel (New York: 1941) and replica Edition, 1978, p. 112, 225
2. Marquis. Alfred I. DuPont. p. 200. Marquis says that du Pont gave the press a sealed envelope containing the announcement that appeared in the newspaper the following day
3. An earlier du Pont house, now demolished, had also been called Nemours
4. Marjorie McNinch, "The Changing Face of Rodney Square" Delaware History Vol. XXI, Spring-Summer, 1985, pp. 139-163
5. Alan Gowans, Images of American Living (New York: 1964) p. 364 and lectures on architectural history by Dr. George B. Tatum
6. Wayne Andrews, Architecture, Ambition, and Americans (New York: 1947; Free Press Edition 1964) p. 201
7. Andrews. Architecture, Ambition, and Americans p. 198
8. James. Alfred I. du Pont pp. 225, 466

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9. Ruth C. Linton, "A Heritage of Books: Selections from the Nemours Library". Delaware History. Vol. XXI, Spring Summer 1985. p. 197
10. Linton. "A Heritage of Books" p. 199
11. General comments from landscape architecture lectures by Dr. Tatum and Julia S. Berrall, The Garden (New York: 1966)
12. Information about the Murphy family comes from Deed records and Will Record B2, page 102, New Castle County Register of Wills, and Delaware State Peninsula Directory 1882, Published by Ferris Brothers of Wilmington.
13. Comments about Brandywine Hundred Concord Pike, and Blue Ball from J. Thomas Scharf. History of Delaware (Philadelphia, 1888) Vol. 2: 906 and Mary Sam Ward, "Inns and Taverns of Delaware 1800-1850" unpublished Master's Thesis, University of Delaware, and Barbara McEwing. Neighbors of the Wilmington Great Valley Turnpike p. 4,8.
14. Deed Records R8, p. 72; Deed Record H 3, p. 214, New Castle County Register of Deeds; Will Record X1 p. 393 New Castle County Register of Wills; Geneological file of Historical Society of Delaware
15. H. Clay Reed. Delaware, A History of the First State. Vol. I, p. 495-498 (need pub & date) and Ray Boatman, "The Brandywine Cotton Industry 1795-1865" unpublished paper, April 1957, Eleutherian Mills Library
16. Delaware State Directory. Ferris Brother Publishers: Wilmington. 1882. p. 258. The Delaware State Directory and Gazeteer compiled by William H. Boyd (Wilmington: 1874) p. 497-498. Director of Delaware and the Eastern Shore of Maryland Commercial Printing Co. (Wilmington: 1876) p. 39. Costa's State Directory, Published by M. A. Costa (Wilmington: 1894) p. 301-302. Delaware State and Peninsula Directory Homer Barry Publisher (Wilmington: 1897) p. 181-182.

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17. Wilmington City Park records and New Castle County Register of Deeds.

18. The Estate of Alfred I. du Pont and The Nemours Foundation.
Published by the estate (Jacksonville: 1974) p. 21

19. Register of Deeds, New Castle County

20. James. Alfred I. du Pont p. 533

21. James. p. 533

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Ruth Linton, the curator for the Nemours Mansion and Gardens was very helpful in providing information, photographs, and material. Information given by the museum's guides in the course of a tour of the museum was also very helpful. Maps that provided information included the Price and Rea map of 1849, the Pomeroy and Beers Atlas of 1869, the Hopkins Atlas of 1881, and the Baist atlas of 1893. Wilmington City Directories, the New Castle County Deed Registry, New Castle County Registry of Wills, and Peninsula Directories were also helpful as cited in the text. Other sources providing useful information are:

Wayne Andrews, Architecture, Ambition, and Americans (New York: 1947; Free Press Edition 1964

Julia S. Berrall, The Garden (New York: 1966

Ray Boatman, "The Brandywine Cotton Industry 1795-1865" unpublished paper, April 1957, Eleutherian Mills Library

Alan Gowans, Images of American Living (New York: 1964)

Marquis James, Alfred I. duPont, The Family Rebel (New York: 1941) and replica Edition, 1978,

Ruth C. Linton., " A Heritage of Books: Selections from the Nemours Library". Delaware History. Vol. XXI, Spring Summer 1985

Marjorie McNinch, "The Changing Face of Rodney Square" Delaware History Vol. XXI, Spring-Summer, 1985,

H. Clay Reed. Delaware, A History of the First State. Vol I,

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Boundaries are shown on the accompanying map: Starting at the property line, which coincides with the outside edge of the estate wall, at the southwest corner of the intersection of Route 141 and Rockland Road then continuing along the property line of the west side of Rockland Road to a point on the southwestern side of the intersection of Old Murphy Rd., then northeast along the property line of the south side of Old Murphy Rd. to a point about 100 feet north of the William Murphy House then southeast parallel with Rockland Road to a point about 100 feet east of the William Murphy House (#34 on the accompanying map), then southwest parallel with Old Murphy Road to the property line of the south side of Rockland Road, then following the Nemours property line on Rockland Road in a southeasterly direction to the property line at the southwestern corner of the intersection of Rockland Road with Route 202, then south along the property line on the west side of Route 202 to a point where the property line meets a wall on the south side of the Blue Ball Barn (#37 on the accompanying map), then west parallel with the wall and continuing in the same direction to the point where this line meets the Nemours property line, then following the Nemours property line along Alapocas Road and Route 141 to the point of beginning.

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at one time modernized with formica walls and new cabinets. A small elevator also rises from the kitchen to the second floor. Beside the elevator is a portion of a winding staircase which at one time also went to the second floor.

To the south of the main entrance at the front of the house is another parlor to which there is a wide opening from the central hallway. Remnants of a rod indicate that a heavy curtain once hung in this opening. This parlor contains the bay window. North of this room is the dining room which is also a part of the addition. It now has a dropped ceiling, but it also has a mantel shelf similar to the one in the north parlor.

The basic floor plan on the second floor is similar in that it contains four almost square rooms. However, they are of unequal sizes because there are also two bathrooms and an enclosed stair leading to the third floor of the rear ell. There is also an enclosed stair directly above the main stairway leading to the the front attic. The front attic above the main block of the house has a very low roof and wide floor boards. There is no ridgepole at the peak, and the rafters are exposed. The rear attic where the dormer windows are located has been finished with plaster walls and wood trim.

The walls and ceilings throughout the house are plaster. The wood trim includes baseboard with a moulded cap, round wooden corner protectors, moulded window and door trim with mitred corners, and some of the trim has bullseye corner blocks. Throughout the living areas of the house much of the original hardware remains: ornate iron door hinges, porcelain door knobs and rosettes, iron rim locks, and decorative closet latches.

The basement is accessible from the kitchen and from outdoors. It has not been altered much except for the addition of a modern furnace and hot water heater. The stone foundation, wooden floor joists, and wooden stairway are clearly visible.

There are four outbuildings near the main house. A three car garage (#2 on the plan - 1 contributing building) is a rectangular building with its long side parallel to Route 202. This is a one and a half story building with a stone foundation, vertical board siding, and a gable roof. It has three vehicle entrances and the interior contains a wooden stairway to a loft.

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A small wooden one car garage (#3 on the plan - 1 contributing building) stands directly at the rear of the house. This wooden rectangular building with a low pitch gable roof has vertical board and batten finish and wooden vehicle entrance doors. It is about large enough to accommodate one automobile of the early twentieth century, and seems to date from about that time.

The remnants of a large stone barn (#4 on the plan - 1 contributing building) stand at the rear of the property. Much of the original structure is missing, and it has a new wooden upper section which appears to be three buildings attached together. The lower section of fieldstone is probably part of an early nineteenth century barn, but very little of this remains. The section facing the east is now a shed roofed vehicle shelter.

The last outbuilding on the property is a wooden chicken house (#5 on the plan - 1 contributing building) at the north rear of the main house. The exterior is German siding and the assymetrical gable roof has sides of uneven lengths, typical of most chicken houses.

The outbuildings are typical of those found adjoining turn of the century houses which were outside urban areas but which were not farms; therefore they contribute to the significance of the Thomas T. Weldin property.

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The Wilmington and Great Valley Turnpike was the early name for today's Concord Turnpike or Route 202. As its original name indicates, the road connected the commercial center of Wilmington with the Great Valley of Pennsylvania. In the early 1800s the Lancaster Turnpike ran parallel to the Great Valley and connected Philadelphia with Lancaster, the nation's first great inland city. Thus the Wilmington and Great Valley Turnpike was a vital link in Wilmington's trade routes to the interior. Foulk Road, or Route 261 starts at Blue Ball, where it intersects with the Concord Turnpike, and ends in Pennsylvania. It is also a very old road dating from the eighteenth century, and is probably named for John Foulk, an early settler of Brandywine Hundred. Blue Ball, the community that developed at the intersection, was named for the blue ball displayed on a pole to tell the passing stage line to stop. The Blue Ball Inn was a well known tavern at this intersection and a familiar landmark until its recent demolition.

Before it became a state, Delaware was a part of the holdings of William Penn, and the Penn family granted large tracts in Brandywine Hundred. Here farms developed, frequently around a stone farmhouse. In the early twentieth century, before the present commercial development along the Concord Turnpike, the area was a tranquil one devoted almost exclusively to the raising of dairy cattle and the marketing of milk products. As the years passed agricultural patterns changed; the land was sub-divided; the population increased; and the children of farming families turned to business and commerce. This is precisely what happened in the Weldin family.

Jacob R. Weldin, who purchased the property from John Dickinson Logan, owned and operated extensive dairy farms near Wilmington. He married Hannah Talley, the daughter of another farmer in Brandywine Hundred, and they had five children. They lived near the intersection of Weldin Road and Foulk Road in a house that is no longer standing. The census for 1880 lists two adult children and one servant within the family. One child, Jacob Atwood Weldin, was already married and living away from home.

When Jacob R. Weldin died in 1891 his two sons were his only viable heirs; his other children had either

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died in infancy or were unable to manage independently. Through inheritance and the action of trustees the property of Jacob R. Weldin came into joint ownership of his two sons. On April 11, 1896, (Deed Record C-17, page 113) Jacob Atwood Weldin sold his half of the property to his brother Thomas T. Weldin. The deed covers lot #1 on which the present house stands and lot #2, a much larger lot on the east side of Foulk Road that is now the site of the Porter Reservoir.

Thomas T. Weldin married Emma Naylor in 1882 and left home. Family tradition states that Thomas T. Weldin built his house in the 1880s before he actually came into possession of the property. The architecture of the house and other details of family history indicate that the house was built in the 1880s or before he owned the property. The fact that he married and that his children were born in 1883, 1886, 1889, and 1895 provide further substantiation.

In 1900 Brandywine Hundred had a population of about 4,000. The census for that year listed Thomas T. Weldin as a farmer living in the house under study. According to the census he owned his farm, which had a mortgage on it. He lived with his wife and three children. Their daughter Eva, age 17, was in school, as was his son Thomas, Jr, who was thirteen. The youngest child, Herbert, was only four years old. The family also had a black servant, Harris Greenbury, who was 28 years old and was a farm laborer. Greenbury, like the adult members of the Weldin family, could read and write.

Thomas T. Weldin's days as a farmer were soon to end. In 1903 he was one of the owners of Splan and Weldin, a plumbing and heating firm with offices at 907 Orange Street in Wilmington. Splan and Weldin advertised "high pressure work, windmills, tanks and pumps, boat work, and general jobbing." At about that time Weldin sold the largest part of his farmland to the city of Wilmington. The land was 260 feet above sea level, and was to become the site of the city's new Porter Reservoir. With that move Thomas T. Weldin ceased farming and entered a business that would expand rapidly as interior plumbing and central heating became a necessity. His brother Jacob Atwood Weldin continued to farm in the Blue Ball area until his death.

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A family member says that Splan left the company in 1908. That seems to be accurate because in 1909 the Wilmington City Directory listed the firm as T.T. Weldin for the first time. By 1910 the census listed Weldin as a plumber by profession, but stated that he was also a farmer. Weldin was then 52 years old, owned his own property, and lived with his wife Emma and five children.

The family also had two servants: Peter Evans, a 62 year old black farm laborer, and Jennie Johnson, a 23-year-old black house servant. In 1911 the plumbing company became T.T. Weldin and Sons and moved its office across the street from its former location to 916 Orange Street in Wilmington. The firm still exists today. It became one of the largest plumbing and heating companies in Delaware, installing systems in most of the state's public schools in the 1920s and 1930s as well as in the University of Delaware, the Columbia Gas Building, and many other large structures.

Thomas T. Weldin continued to live in his house at Blue Ball until his death there in 1939. Weldin left a substantial estate when he died, and with the exception of a few small personal bequests his will specified that his property was to be divided equally among his children.

Weldin's daughter Eva married Philip P. Husbands more than a decade before her father's death. In accordance with her father's will she received 25 shares in T.T. Weldin and Sons as well as the property on which the family home stood. T.T. Weldin, Sr. had hired the Wilmington surveyors, Price & Price, to make a plan of his property, specifying which portion of it would go to each of his children. The plan was based on the details given for lot #1 in the old deed from Jacob Atwood Weldin to Thomas in the 1890s. This lot, the house lot belonging to T. T. Weldin, was divided into the present triangular shaped house lot with two lots behind it. Eva received the house lot.

Eva Weldin Husbands was also the treasurer of T.T. Weldin and Sons. After her father's death the Wilmington City Directory began to list her residence as being in Blue Ball in the house she had inherited from him. Curiously, she was also consistently listed as living in the house while her husband's name did not appear in the City Directory until 1963. Both Philip and Eva Husbands lived

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in the house until their deaths. It is only recently that the house passed out of the immediate family of its builder. The same family had settled and farmed in Brandywine Hundred for many generations.

The Thomas T. Weldin House was originally an L-shaped, two and a half story brick house, a simple brick structure that combined the Italianate and Gothic Revival styles popular in rural and small town America in the late nineteenth century. When Weldin built the house he placed it on a high spot of land that overlooked his farmland, the city of Wilmington, and the distant Delaware River. The cross gable on the facade, the fairly heavy cornice, and the small arched windows in the gable ends are about the only condescensions to "taste" that embellish the basic plain one-room deep farmhouse with rear ell that had been popular for generations throughout Delaware.

The original house had a symmetrical main block with two rooms on each floor, and the rear ell had a kitchen on the first floor with another room above it. This was certainly ample room for Thomas T. Weldin, his wife, and two or three young children. It was, as quoted in A Century of Color, "The usual style of American Country or Village House, rooms and convenient; easily erected, and quite popular." The interior of the original section of the house appears to have undergone few changes except to accommodate more modern plumbing, heating, and lighting systems. The woodwork, trim, and shape of the rooms remain essentially the same except in the kitchen.

As their family grew the Weldins needed more space, and they were obviously able to afford enlarging and modernizing their home. Family tradition says that the main additions to the house date from about the turn of the century, and evidence in the house as well as contemporary style substantiate this. The addition fills in the space where the two original ells met. With the addition the house became almost square. However, the addition did not simply create a square house, it made a house in a more up-to-date style. The new addition incorporated elements of Queen Anne and Colonial Revival styles, the former slightly out of date at the time and the latter just becoming popular.

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The subject of popular taste, what is "in" and what is "out," has occupied both serious and comic writers for centuries. As Russell Lynes wrote in The Tastemakers, a "taste for the new" has always been an important element in the shaping of American taste, especially in housing. For over a century American house-pattern books, womens' magazines, and newspapers have carried advice on how to update your old house. The Thomas T. Weldin House is an excellent example of the actual execution of such advice.⁴

The main addition to the house not only created more room, it added wooden and slate shingles to make the variety of surfaces typical of the Queen Anne style. New dormer windows in the addition increased the space on the top floor and also accommodated a new bathroom. The large new curved verandah was also in the Queen Anne Style, but with the classical columns of the American colonial revival. A new bay window facing southwest was probably an attempt to make the old parlor lighter as well as to make it a bit more stylish. The new addition altered the roof line of the original house and created an attic room above the addition. This might have been a room for the female servant who lived in the house in 1910.

The interior of the house also retains most of the original finish in the old section, and there was little attempt to change interior walls or otherwise incorporate the new section. Even some of the lighting fixtures still have their old plaster medallions with remnants of gaslights incorporated into the new electric fixtures. There were some later alterations to the house, but they changed the earlier fabric of the house as little as possible. Part of the verandah was enclosed with glass to make a sunporch. An elevator from the kitchen to the second floor made it possible for Philip Husbands to go upstairs, and a new tile bathroom with large shower was probably also for his convenience.

Although there are several outbuildings on the property, there has been no substantial farming here since Thomas T. Weldin sold his farmland for the Porter Reservoir early in the century. The chicken house was used much later than that and indicates that the Weldins, like many other Americans, probably kept a few chicken for their own use just as they probably also kept a garden. Other

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outbuildings have been made into vehicle storage areas, reflecting the growing popularity of the automobile.

While the Weldin House was changing, the land around it was also changing. Brandywine Hundred is no longer farm country; it is filled with suburban housing developments, shopping centers, and the roads that carry automobiles between them. The additions to the Weldin House updated its style and increased its size, but they also made it look much more like a suburban house than the farmhouse it was originally. Today, it is one of the few houses on the Concord Turnpike that stands as a reminder of one of Brandywine Hundred's earliest farm families. It represents the changes they made over the generations as they turned from farming to business.

1. Milton E. Flower. Conservative Revolutionary 1983.
2. A.O.H. Greer, Journal Every Evening, September 14, 1946. p. 6
3. Roger Moss. A Century of Color. American Life Foundation, 1981. p. 42.
4. Russell Lynes. The Tastemakers Dover Publications, 1980, Reprint of 1955 edition. pp. 310-333.

Other References:

New Castle County Registry of Deeds, New Castle County Registry of Wills, Wilmington City Directories, United States Census (manuscript on microfilm), Atlases and maps including Pomery & Beers, 1868, Baist, 1893 and others. Newspapers and other sources as noted in text.

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The main sources consulted for specific information about the Weldin property and its residents were the New Castle County Registry of Deeds, New Castle County Registry of Wills, Wilmington City Directories, United States manuscript census for 1880, 1900, and 1910. Atlases and map consulted were the 1868 Pomeroy and Beers Atlas, the 1881 Hopkins Atlas, and Baist Atlas of 1893.

Other general sources were:

Evening Journal, December 19, 1973, p. 59

Flower, Milton E., Conservative Revolutionary, 1983

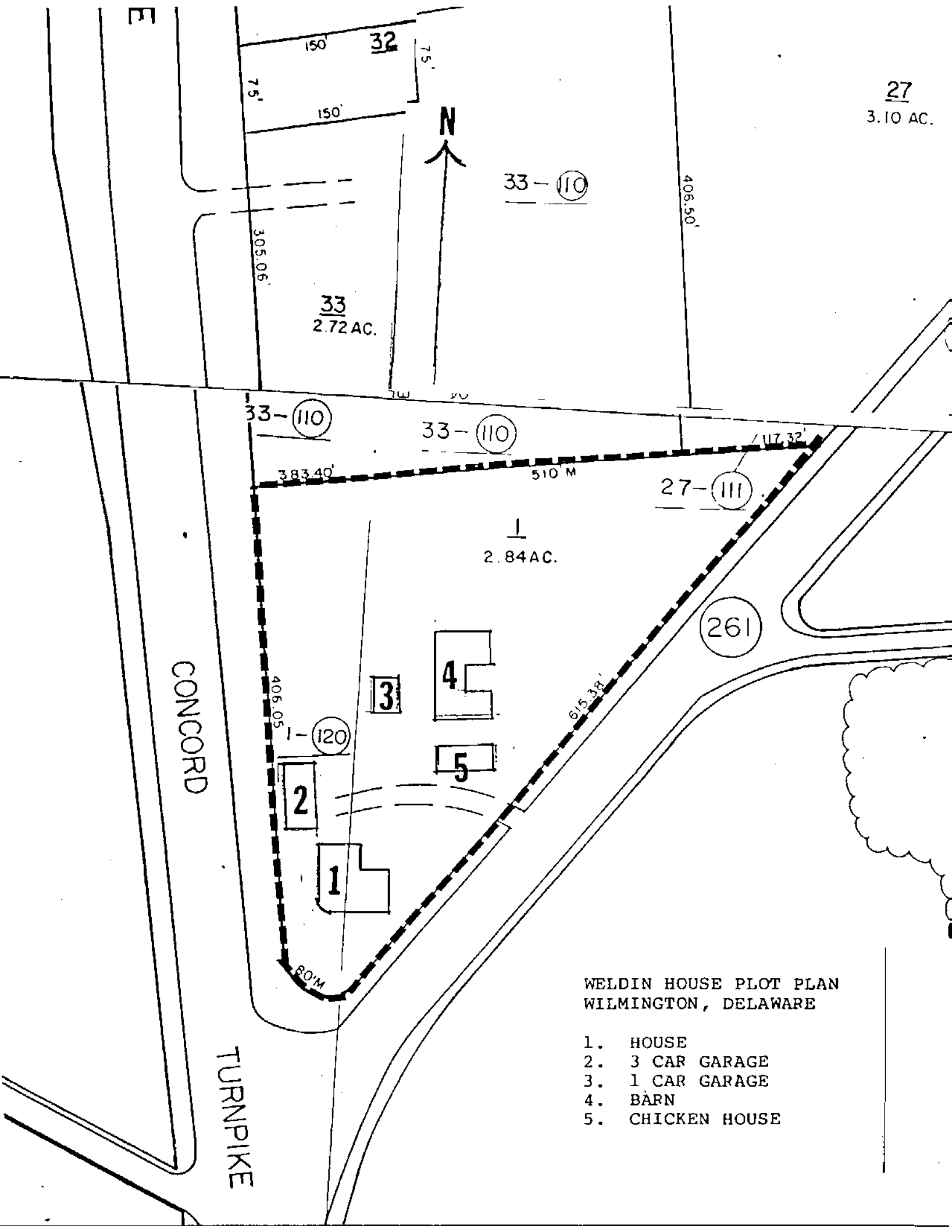
Journal Every Evening, Sept. 14, 1946, page 6

McEwing, Barbara, Neighbors of the Wilmington-Great Valley Turnpike, published in Wilmington, no date

Moss, Roger, A Century of Color. American Life Foundation, 1981

Weldin, Fred, Wilmington resident provided additional information about the family

Weldin, Lewis Cass, "History and Genealogy of the Weldin Family in America" Manuscript, 1922, at Historical Society of Delaware



27
3.10 AC.

33-110

33
2.72 AC.

33-110

33-110

27-111

2.84 AC.

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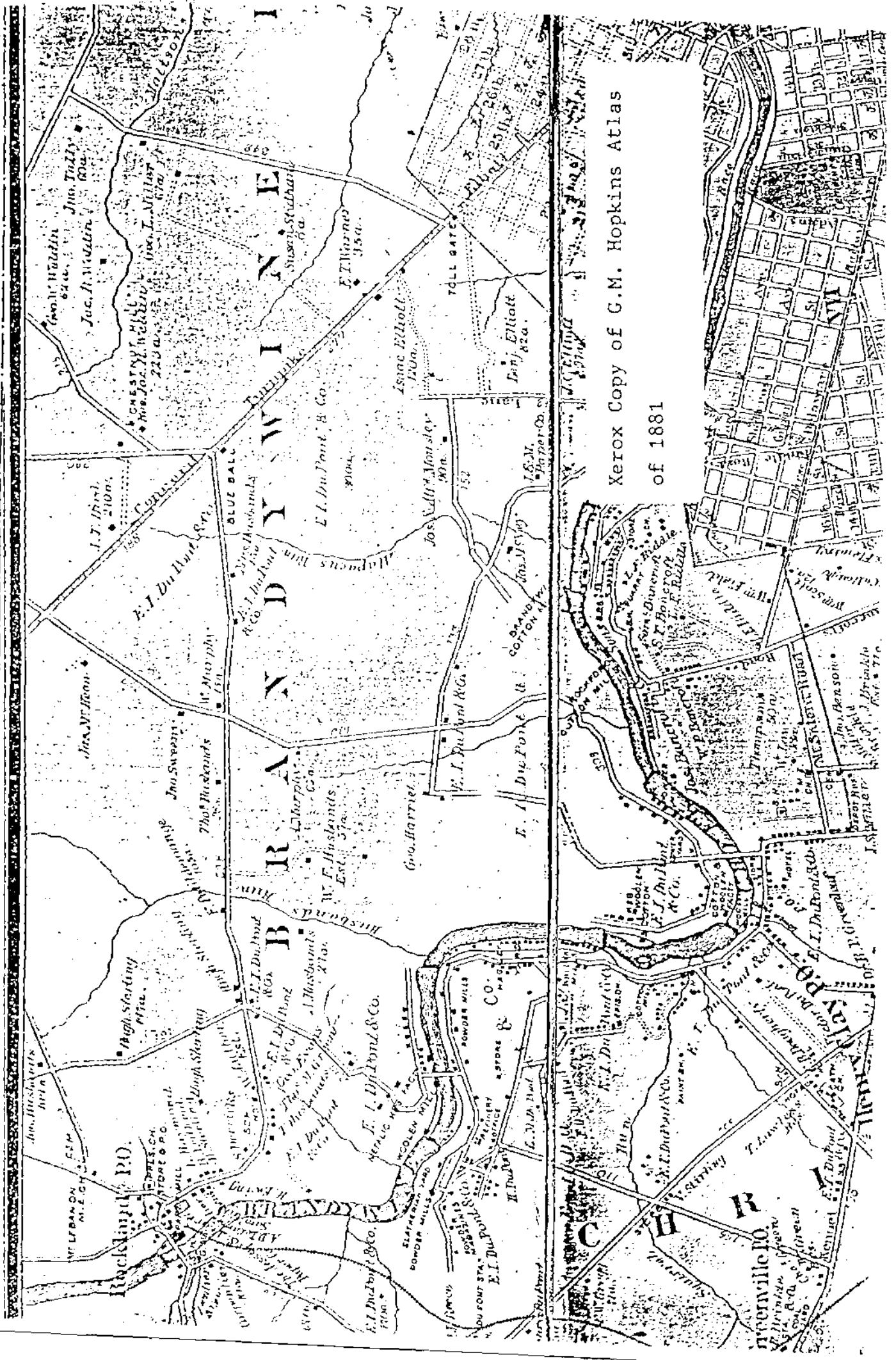
CONCORD

TURNPIKE

WELDIN HOUSE PLOT PLAN
WILMINGTON, DELAWARE

1. HOUSE
2. 3 CAR GARAGE
3. 1 CAR GARAGE
4. BARN
5. CHICKEN HOUSE

Scale 100 feet to the inch.



Xerox Copy of G.M. Hopkins Atlas
of 1881

BEAVER VALLEY
P.O.

Xerox Copy of Pomeroy & Beers
Atlas - of 1868

DIST. No

TALLYVILLE

TALLY CORN

GRUBBS

ST. No 7

ST. No 5

ST. No 8

BRANDWINE VILLAGE

WILMINGTON

131

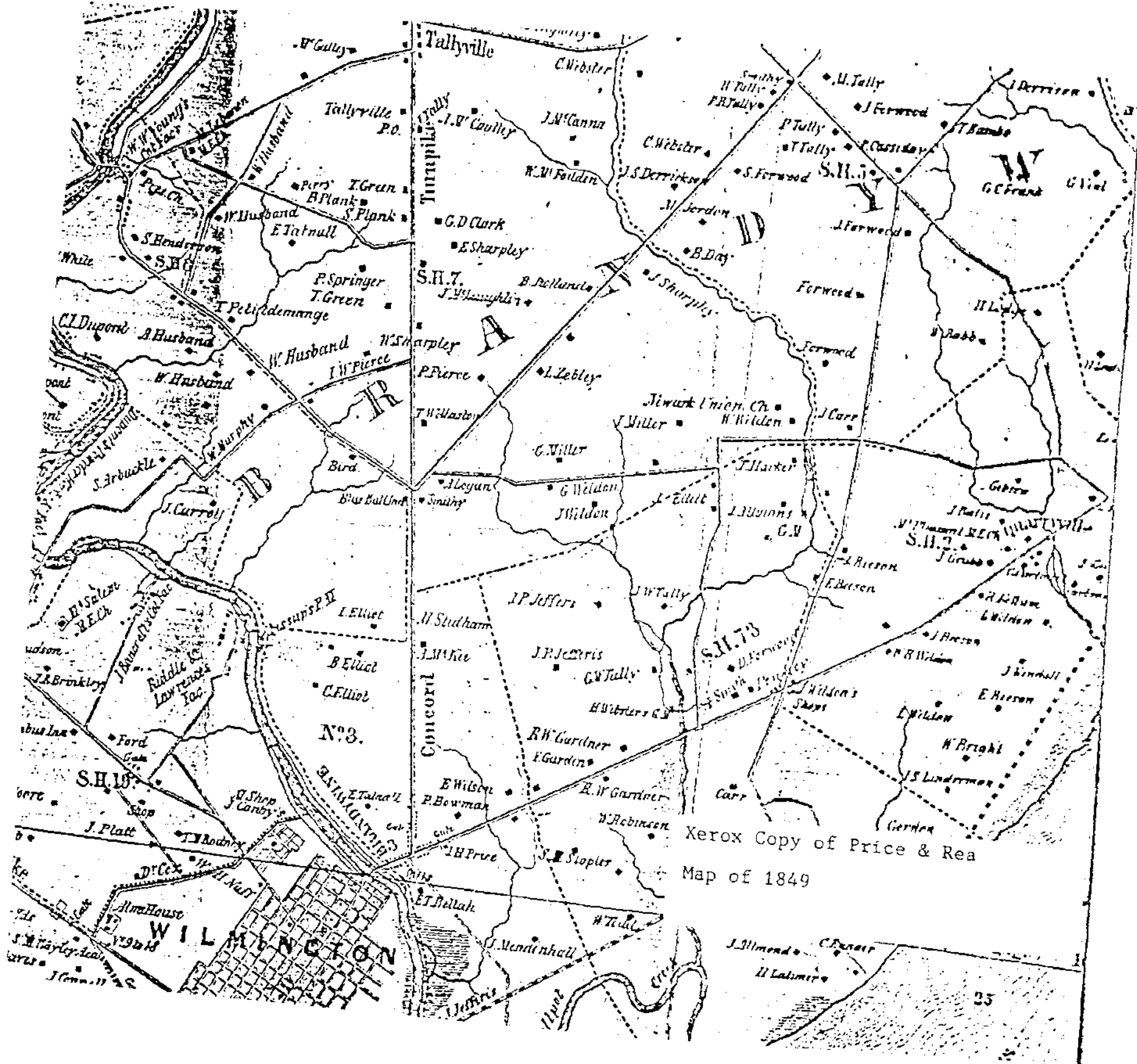




Photo #1, Weldin House,
facade of house



Photo #2, Weldin House, west
side of house



Photo #3, Weldin House,
north side of house

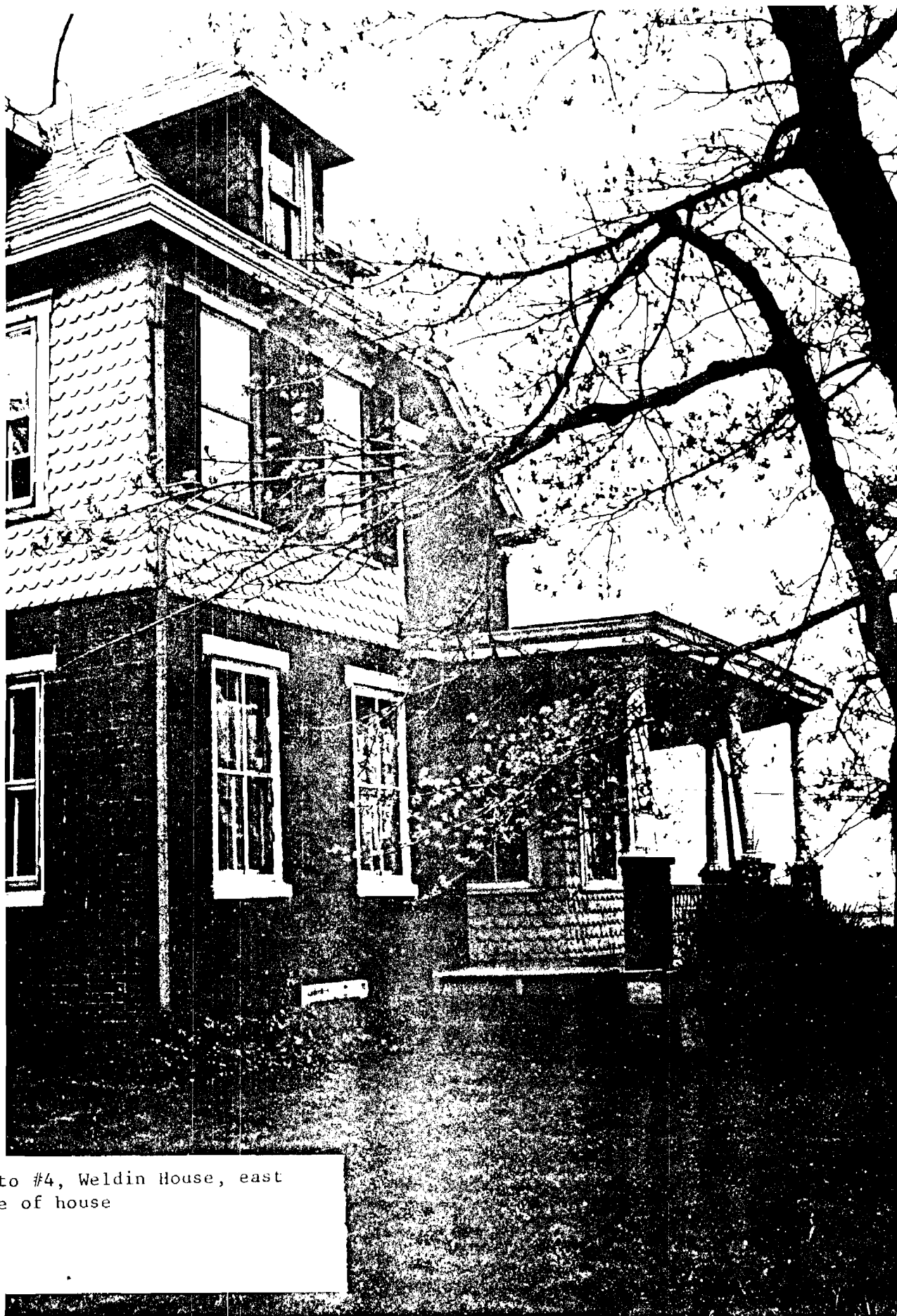


Photo #4, Weldin House, east
side of house

Photo #5, Weldin House, Main
entrance door



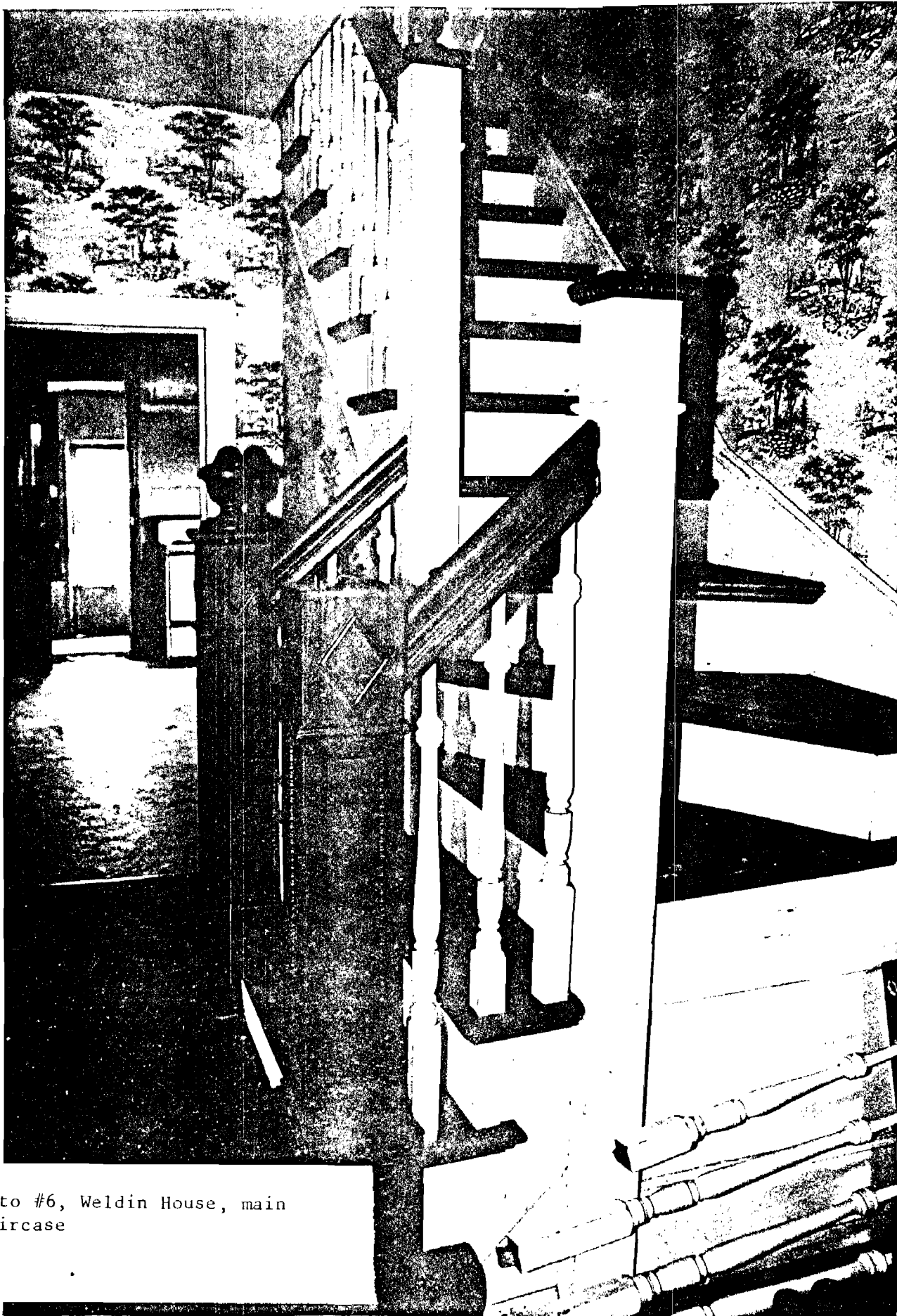


Photo #6, Weldin House, main
staircase

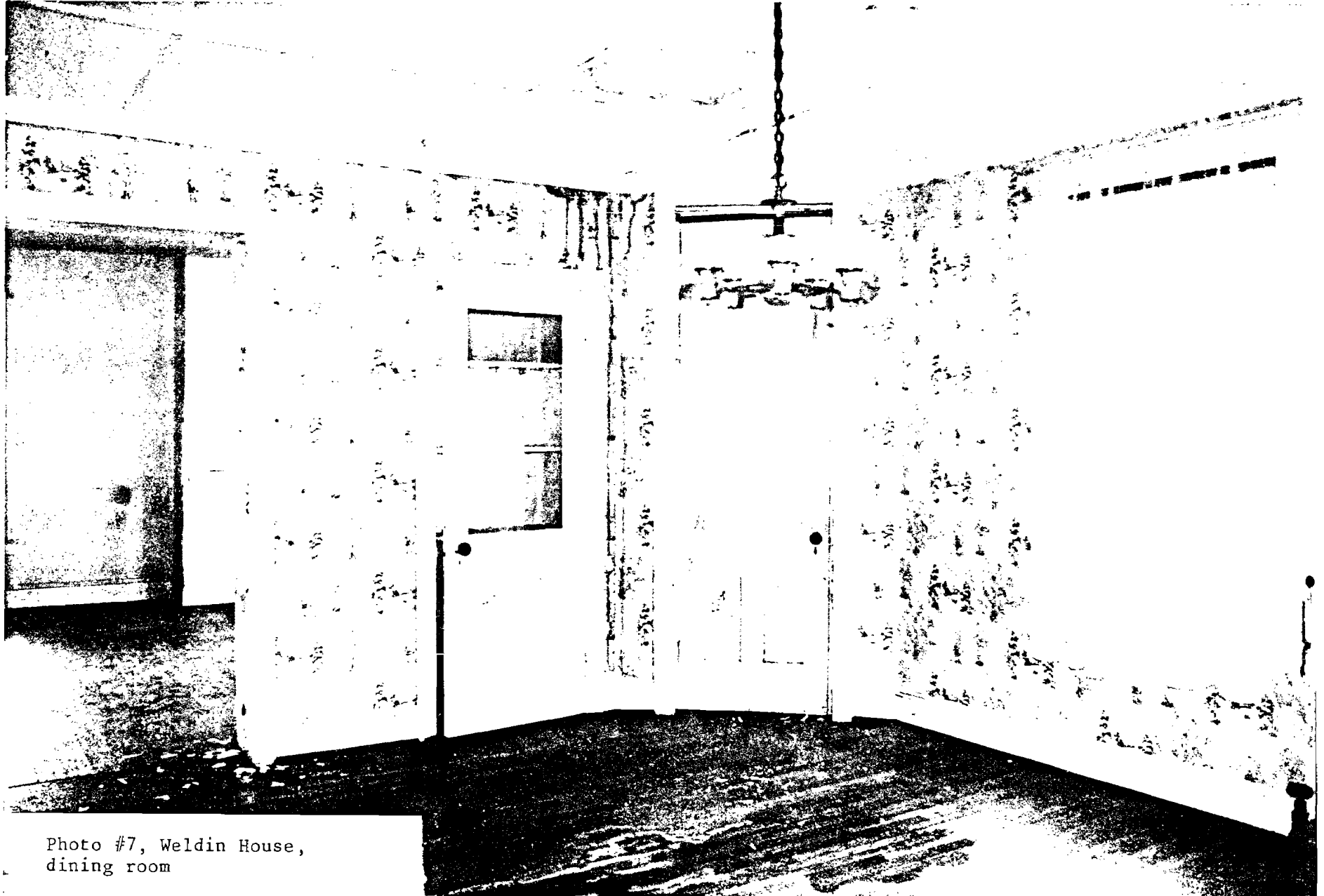


Photo #7, Weldin House,
dining room

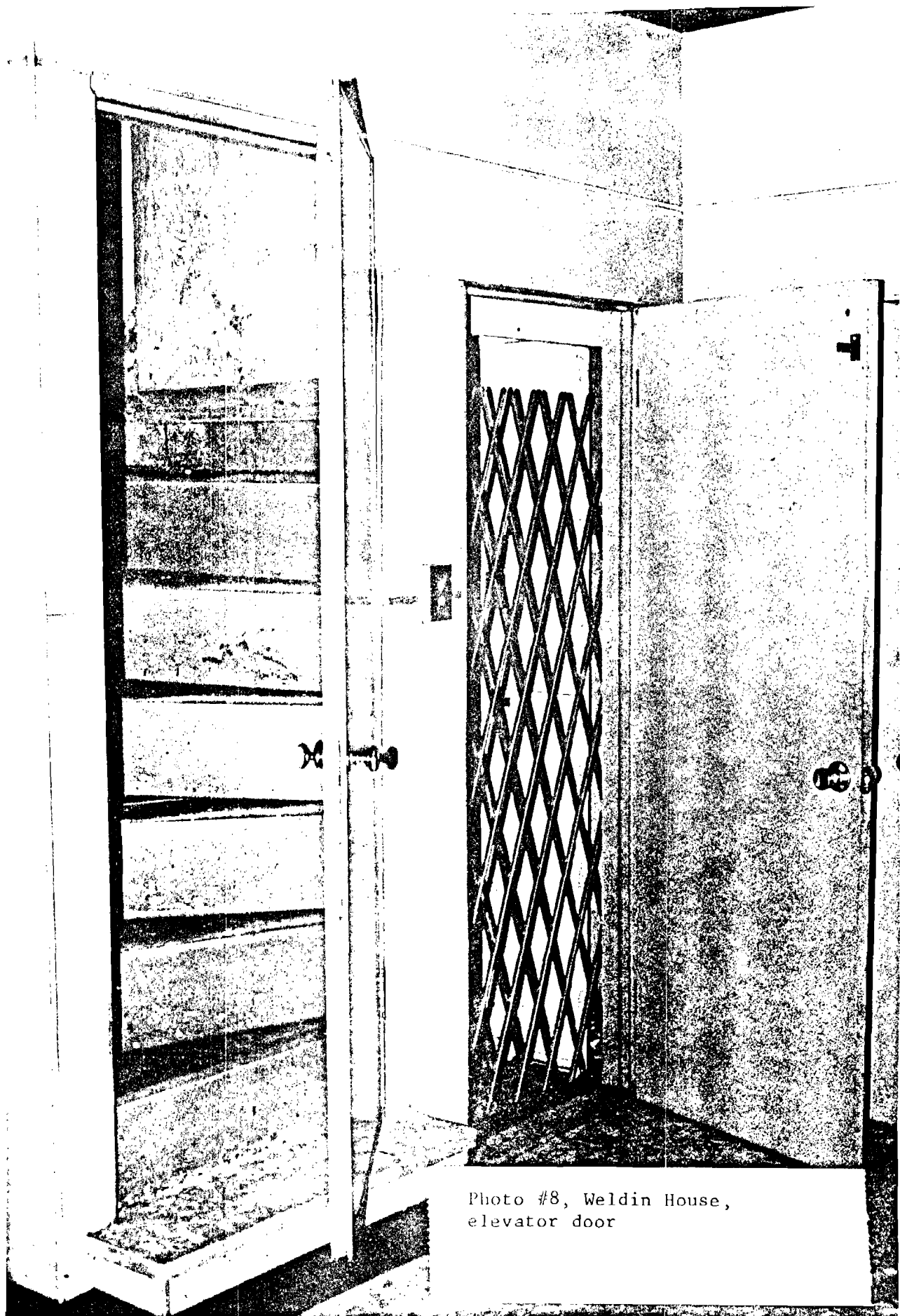


Photo #8, Weldin House,
elevator door

Photo #9, Weldin House,
second floor

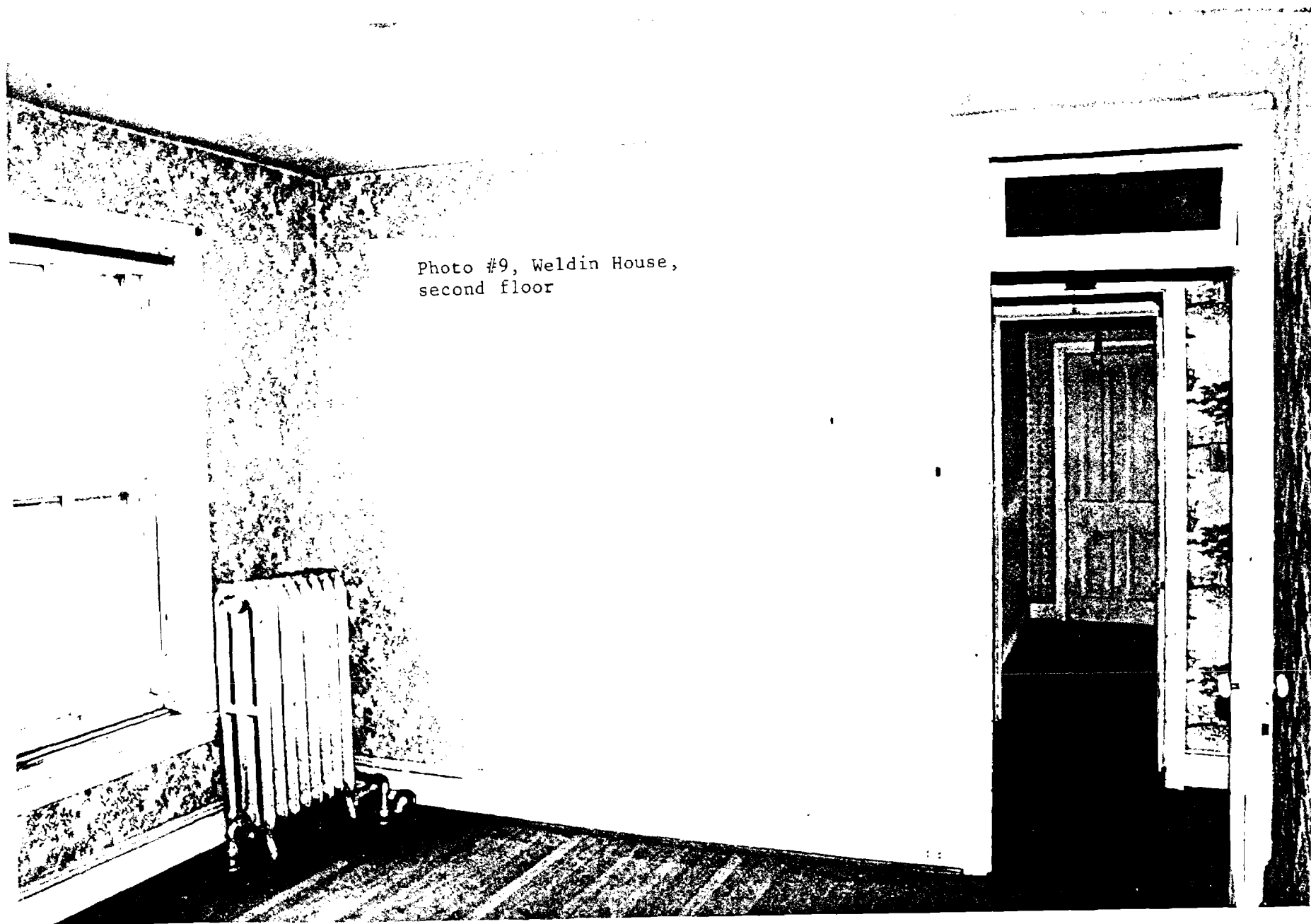




Photo #10, Weldin House,
attic



Photo #11, Weldin House,
basement



Photo #12, Weldin House,
1-car garage

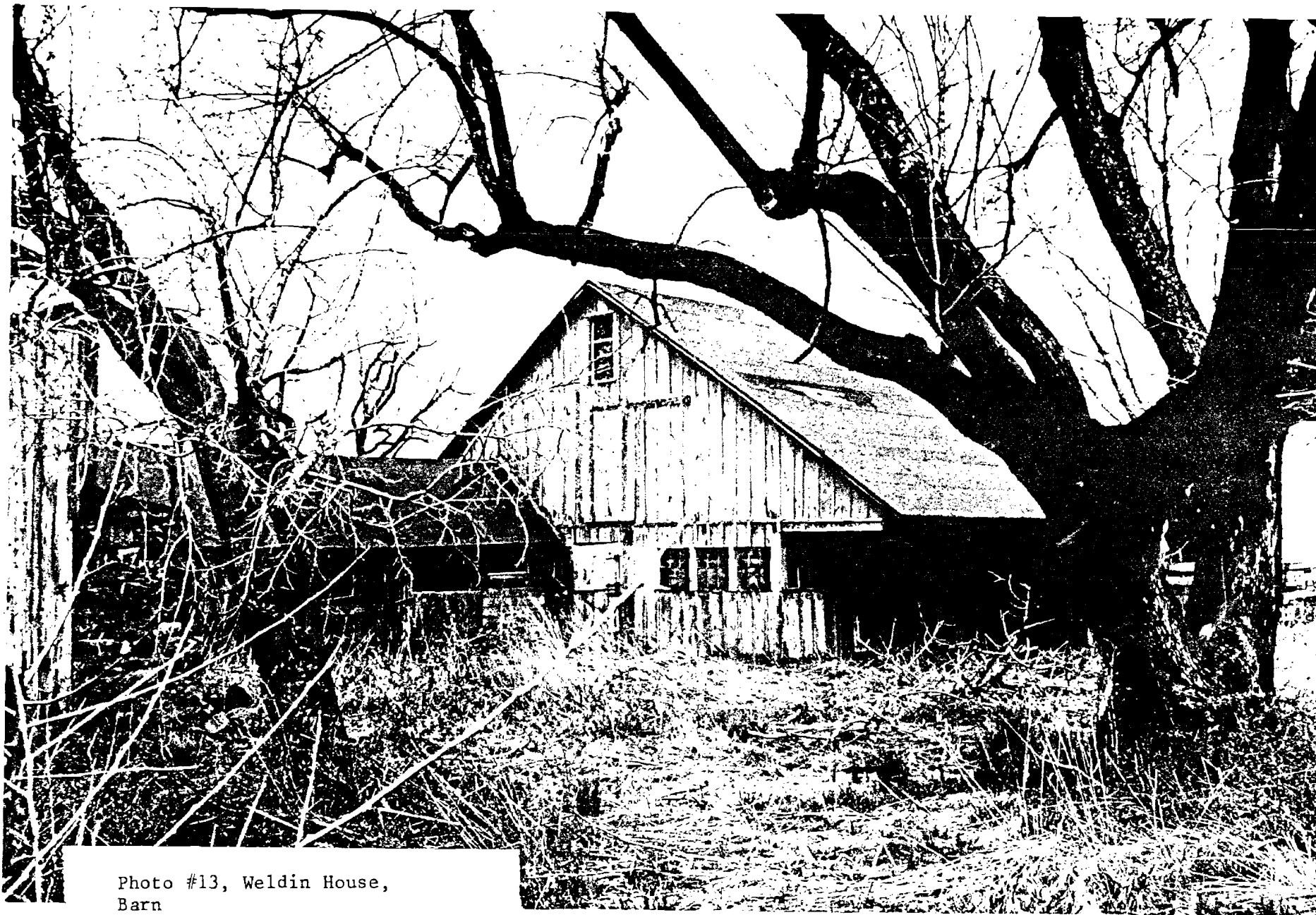


Photo #13, Weldin House,
Barn



Photo #14, Weldin House,
view from north